
MODERN APHRODITE
The ethereal Naomi Campbell
APOCALYPSE THEN
A long lost Renaissance manuscript of fantastic phenomena
GRAPHIC GENIUS
The rediscovered work of Fritz Kahn, trailblazer of data visualization
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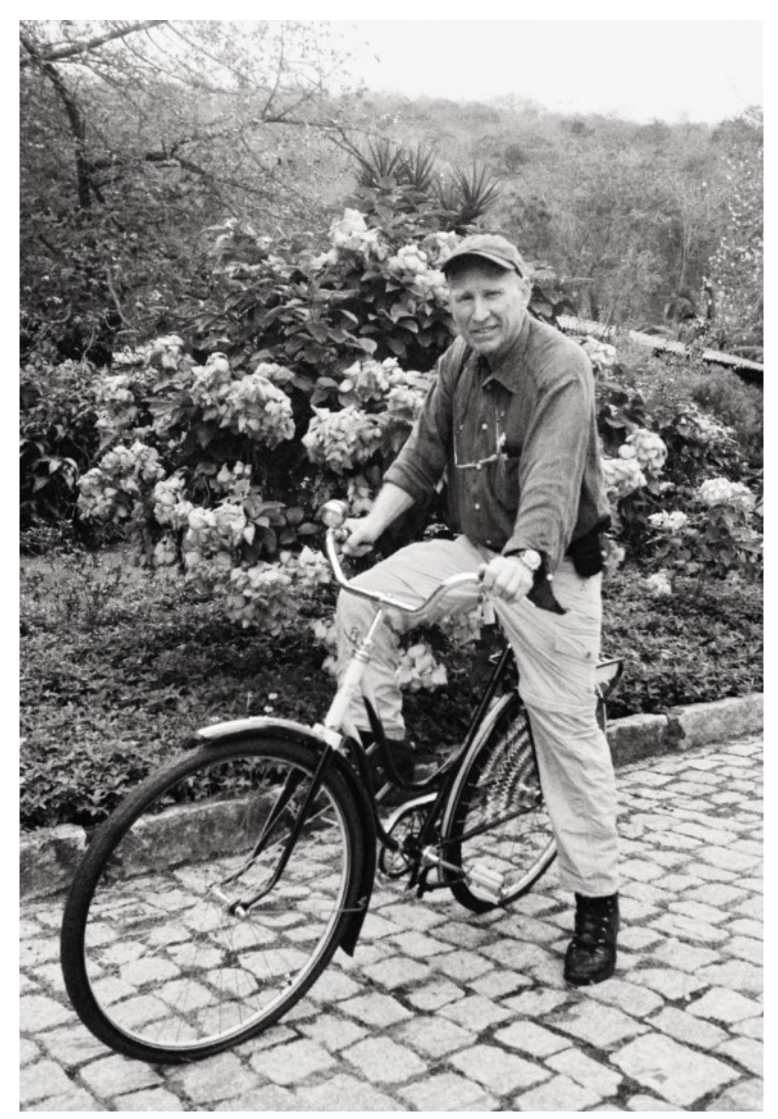

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Black Sea
IRAN
Arabian Sea
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on a journey around
the world...


FALKE
PURE SHINE

Berlin, October 2013

Dear Bookworms,

It is with great pleasure that I present to you one of the finest books we've ever published,* National Geographic: Around the World in 125 Years*— WOW, what an amazing set this is! The three volumes show our world from 1888 to the present day as documented by* National Geographic's *talented and fearless photographers, writers, and editors.



Green jersey: Sebastião Salgado bicycles through land of the Instituto Terra in Minas Gerais, Brazil. Photo © TASCHEN

To select the finest treasures from the magazine's history, our editors were granted exclusive and unparalleled access to over 11 million pictures in the National Geographic Society's Washington archives. The result of this collaboration is a unique and timeless celebration of the magazine's greatest achievements.

The XL-sized, three-volume set will be published in a worldwide limited edition of 125,000 numbered copies. The first edition will be released in the U.S. market this winter, followed by French, Spanish, and German editions in the spring of 2014, with subsequent releases planned all over the globe.

And since we love this globe, I have another piece of very exciting news to share: TASCHEN is on its way to becoming carbon neutral. By purchasing credits from Lélia Wanick Salgado and Sebastião Salgado's Instituto Terra, the Brazil-based foundation dedicated to reforestation, we will be able to completely offset the emissions we produce each year. I am proud to say that very soon each and every TASCHEN book will plant a seed.

Please join us on these new journeys and, as always, thank you for your continued support.



Peace

Benedikt Taschen

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Front cover: Four-year-old Tibetan girl in traditional costume. Photo Alison Wright, 2008. © National Geographic Creative

Printed in Germany

One of the most

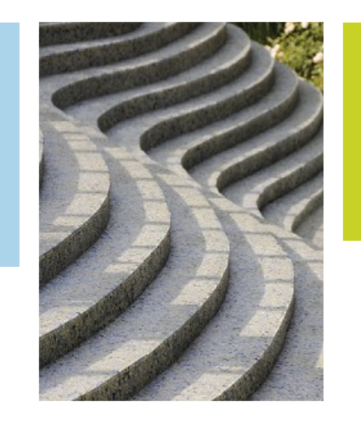
beautiful islands

in California

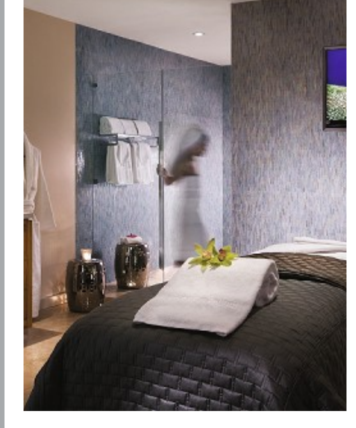
is actually several

miles inland.













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TASCHEN

Winter 2013/14

16 *Flying flames and unearthly omens*

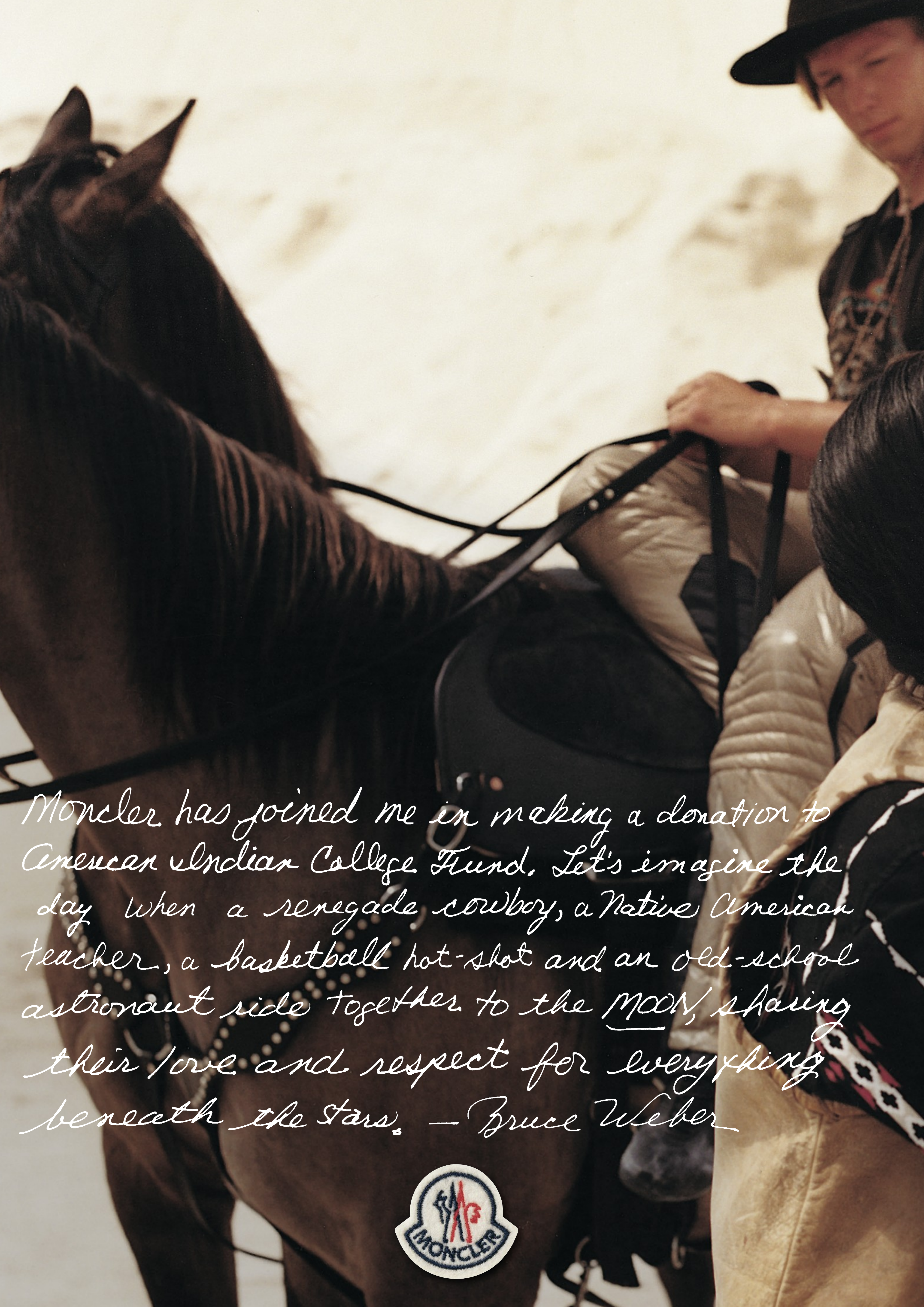




32 *Master of the modern fairy tale*



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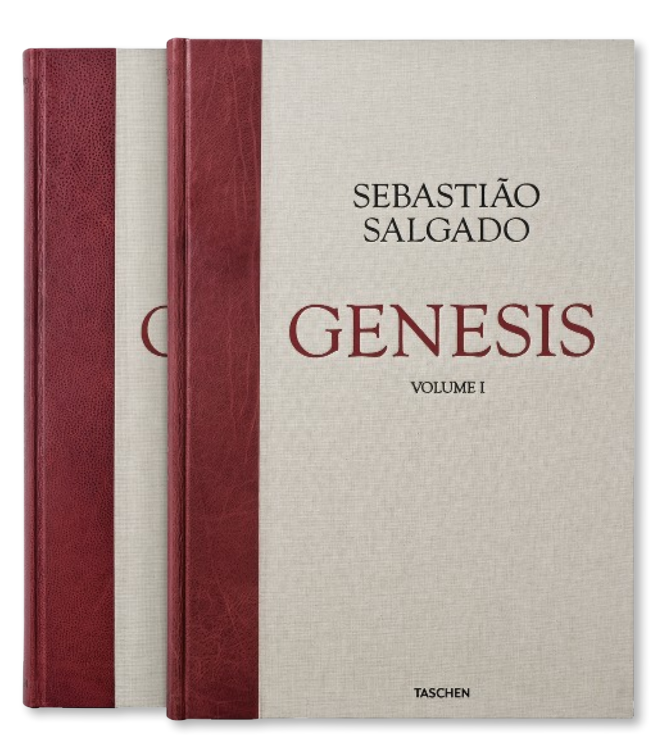

Moncler has joined me in making a donation to
American Indian College Fund. Let's imagine the
day when a renegade cowboy, a Native American
teacher, a basketball hot-shot and an old-school
astronaut ride together to the MOON, sharing
their love and respect for everything
beneath the stars. — Bruce Weber
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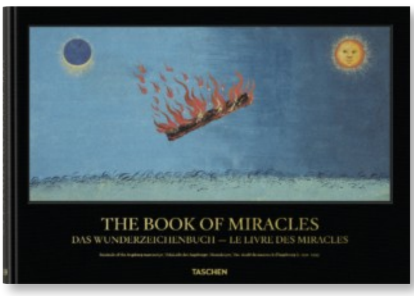
FRANK GOERHARDT

PRODUCTION DIRECTOR

"The perfect combination of form and content is the most delightful thing about bookmaking and is wonderfully realized here. Lélia and Sebastião Salgado raise the bar very high with the quality of their books, and with the massive *GENESIS* everything that came before has been outdone."



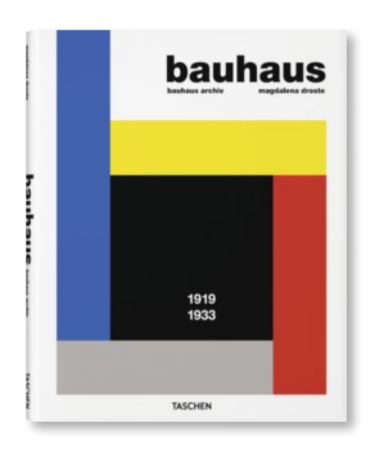




PETRA LAMERS-SCHÜTZE

ART AND CLASSICS EDITOR

"Miraculous signs! Previously in a private collection, this spectacular Renaissance manuscript is made public for the first time in a facsimile edition. *The Book of Miracles* illustrates myths, prophecies, and reports of calamitous events from over two millennia, in dramatic images that captivate the viewer with their expressive power and astonishing modernity."



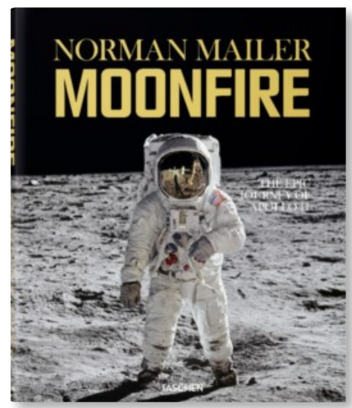
JOSH BAKER

ART DIRECTOR

"*bauhaus* was my introduction to TASCHEN. I bought it at Tower Records in high school when it came out in 1991. Almost 25 years later it still stands the test of time."







NINA WIENER

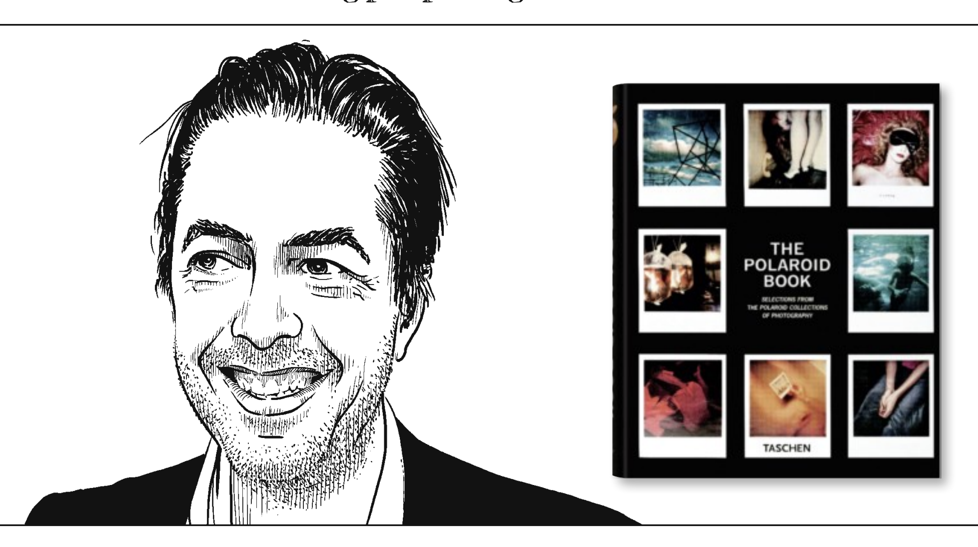
LITERATURE AND POPULAR CULTURE EDITOR

“Without a doubt, *MoonFire*. If Norman Mailer’s extraordinary narrative about the Apollo 11 mission doesn’t turn you on to space exploration, I don’t know what will. Second, the photos are an incredible time capsule back to 1969. And third, I met my husband on the project. See, books really do bring people together!”

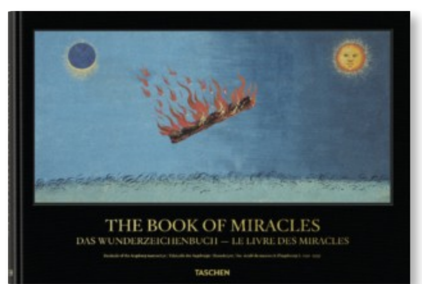
REUEL GOLDEN

PHOTOGRAPHY EDITOR

“Never mind Instagram, the iPhone, or digital photography, the Polaroid is the original instant art form that thanks to this book will never fade away.”







NOEL DANIEL

POPULAR CULTURE AND VINTAGE BOOK EDITOR

“For me, it’s the wild and wonderful Renaissance manuscript, *The Book of Miracles*. It’s incredibly exciting to see that these kinds of rare books are still being discovered. The artist’s mind is on fire in these dramatic celestial images and doomsday renderings, and each is laced with a giddy delight in the hysteria of it all.”



ALISON CASTLE

FILM AND PHOTOGRAPHY EDITOR

“One of my favorites is Racinet’s *Complete Costume History*. The illustrations are beautiful, as are the reproductions, and I can never get enough of looking at how people dressed at different periods throughout history.”



TASCHEN GOES CARBON NEUTRAL

By funding the Instituto Terra's reforestation program the world's largest publisher of art books aims for a zero carbon footprint

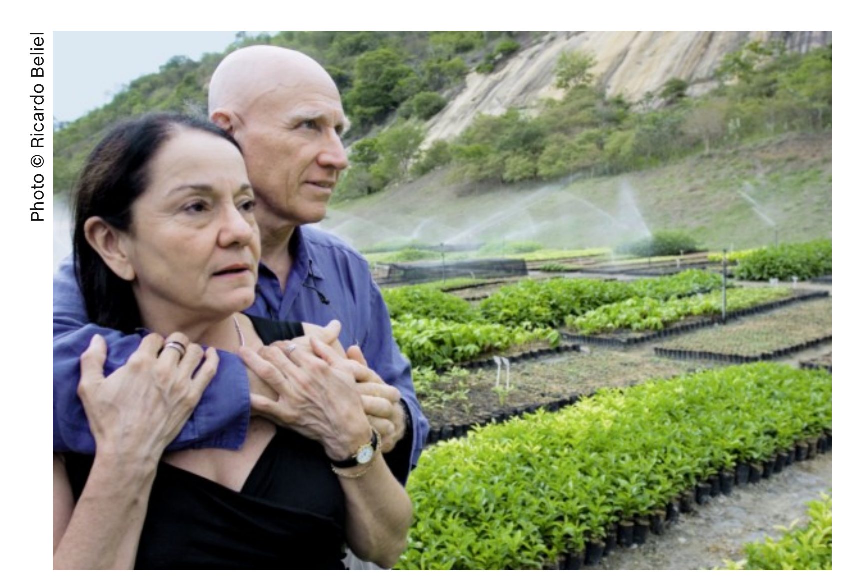


Photo © Ricardo Beliel

Left: Lélia Wanick Salgado and Sebastião Salgado beside a tree nursery at the Instituto Terra in Aimorés, Minas Gerais, Brazil, 2013.

TASCHEN's landmark publication *GENESIS* celebrates the beauty of nature and encourages us all to serve as its guardians. For this reason, we are delighted to announce a fresh collaboration with Lélia Wanick Salgado and Sebastião Salgado and the Instituto Terra, the remarkable environmental project that they have established in their home country, Brazil.

As a result of our new ecological partnership, TASCHEN, the world's largest publisher of art books, will become carbon neutral.

The Instituto Terra was founded in 1998 at Aimorés in the state of Minas Gerais on land belonging to the Salgado family. Once a cattle ranch carved out of the Atlantic Forest, this property had become arid and infertile, with dried-up rivers and little more than shrubbery for vegetation. Lélia and Sebastião Salgado decided to reforest the entire area with the species that once flourished there. Since then, an almost miraculous transformation has taken place. Through a scientifically planned program of raising and planting saplings, the slopes and lowland of the Instituto Terra are now covered with two million new trees of more than 300 different species, among them the Pau-Brasil tree (which gave Brazil its name), the Jacarandá Caviúna (or Brazilian Rosewood), and the Jatobá (also known as the Brazilian Cherry).

This reforestation has resulted in the rebirth of a tropical microclimate, bringing increased rainfall and replenishing parched streams and creeks with water. The new trees have also secured the topsoil so that the rain from heavy storms is now absorbed, eliminating erosion and sharply reducing the danger of flash floods.

With its new covering of forest offering both food and protection to a wide variety of

2001

The Salgado property before the reforestation began. A former cattle ranch, the land had become almost void of vegetation.

Photo © Sebastião Salgado, 2001

fauna, the Instituto Terra's land has attracted over 170 species of birds back to the area, including native species of tawny owls, thrushes, finches, and parrots. Scores of animals, some listed as endangered, and many of which had not been seen in decades, have also returned, among them capybaras, anteaters, monkeys, raccoons, ocelots, and pumas. Snakes, beetles, spiders, ants, and other insects complete the new ecosystem.

> **"It is possible to turn back the clock and recover what seemed lost forever."**
>
> —Lélia Wanick Salgado

The Instituto Terra has also embarked on an ambitious educational campaign, involving schoolchildren, teachers, leaders of cooperative farms, and local environmental officials. Teams of young volunteers frequently participate in planting young trees, while the institute's outreach program provides advice to farmers, miners, and other people working in the forest region. In fact, the Instituto Terra has become a model for what can be done to rescue a deteriorated landscape: its initiative is exemplary in the fight against large-scale deforestation in many regions across the world, from the Amazon to Indonesia.

Trees play a crucial role in balancing global levels of carbon dioxide and oxygen. While humans breathe in oxygen and expel carbon dioxide, trees work to do the opposite: they release life-giving oxygen into the environment and help absorb the excess carbon dioxide we produce. And because they do this mostly while they are growing, the impact of the new forest at Aimorés is even more significant.

Today, our modern commercial and domestic economies have become the world's largest producers of excess carbon dioxide. This stays trapped in the atmosphere and leads to what is known as the greenhouse effect. It is this phenomenon that most scientists believe is responsible for global warming and subsequent worldwide climate change.

International action is now under way to reduce carbon dioxide emissions through new industrial processes and environmental technology as well as through a system known as carbon offsetting.

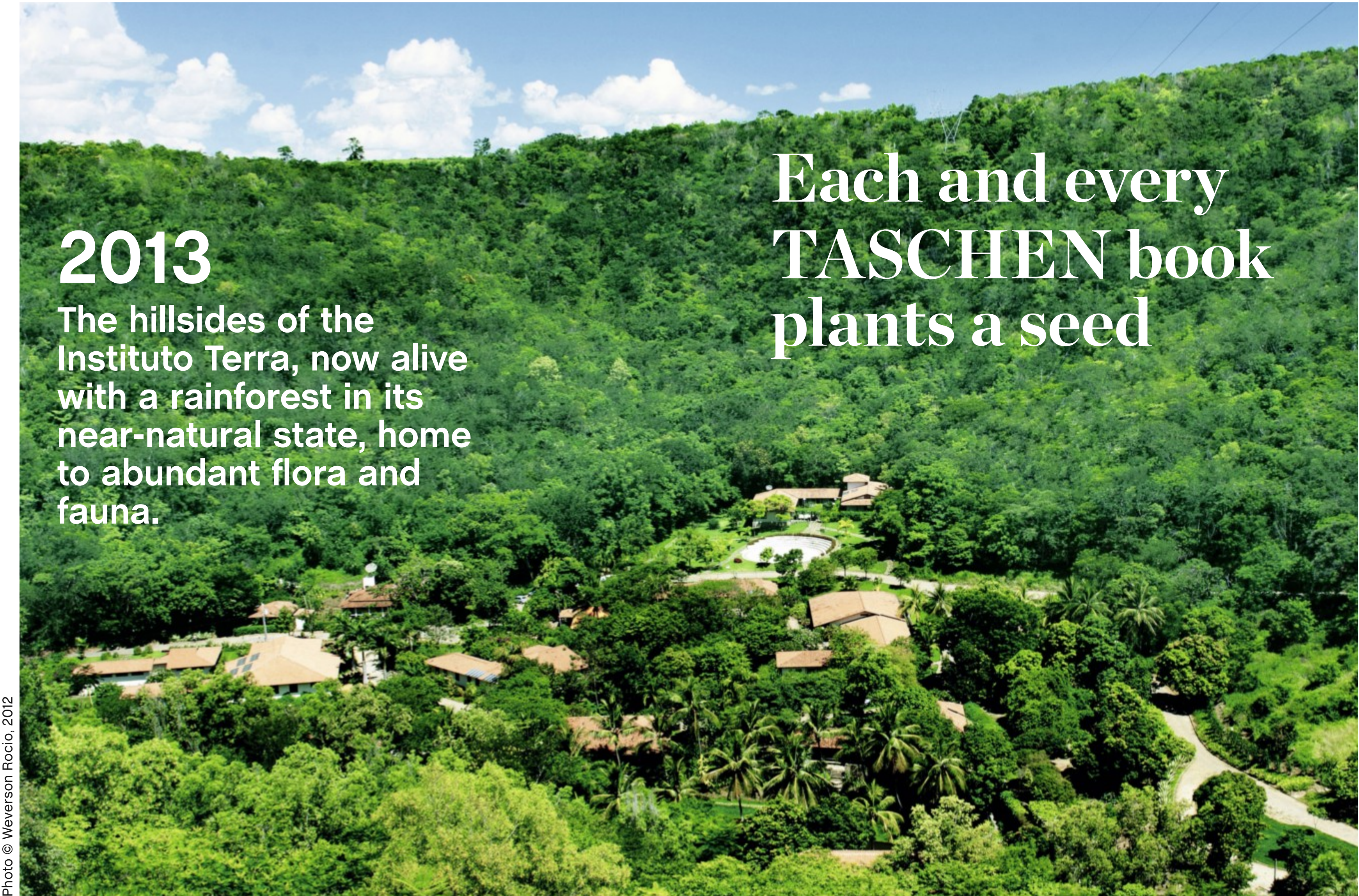
Carbon offsetting, which aims for carbon neutrality, is based on the principle that the climate is affected by both net greenhouse-gas emissions worldwide and all activities that counteract these emissions anywhere on Earth. A company or a product can therefore become carbon neutral through its own actions or by purchasing carbon credits from projects that work to reduce carbon dioxide emissions.

This system continues to operate on a purely voluntary basis, and, in collaboration with the Instituto Terra, TASCHEN has taken the initiative to neutralize its carbon emissions.

After consultation with a leading company in the field, TASCHEN learned that according to the Greenhouse Gas Protocol, it was producing 13,000 metric tons of carbon dioxide across the world per year. Meanwhile, experts estimated that the trees planted at the Instituto Terra have so far captured or absorbed some 108,000 metric tons of carbon dioxide. Thus, by buying credits from the Instituto equivalent to TASCHEN's annual emissions, the publishing house aims to become carbon neutral throughout its whole production and logistics process, while supporting the Instituto Terra's reforestation effort.

TASCHEN, which has long supported the Salgados' initiative, celebrates this opportunity to expand its involvement in the institute's important work. While we are creating a new source of funding for the Instituto Terra, we take satisfaction that in the future we will join a small number of global companies that can justly claim to have achieved a zero carbon footprint.

If you would like to support the Instituto Terra or make a donation, please visit www.institutoterra.org/donations, and www.taschen.com/carbon_offset for further information.



2013
The hillsides of the Instituto Terra, now alive with a rainforest in its near-natural state, home to abundant flora and fauna.

Photo © Weverson Rocio, 2012


"My love
letter to the
planet."


6th
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Sebastião Salgado's
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to our planet
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Ladies and gentlemen... the Rolling Stones!





The definitive authorized illustrated history of the Stones—

Numbered and signed by Mick, Keith, Charlie, and Ronnie!



HAIL IN DORDRECHT

In the year 1552, on May 17, such a terrible storm of hail descended on Dordrecht in Holland, that the people thought the Day of Judgement was coming. It lasted about half an hour. Several of the stones weighed up to a few pounds. And where they fell, they gave a frightful stench.


FANTASTIC PHENOMENA
A masterpiece Renaissance manuscript of extraordinary events

DRAGONS OVER BOHEMIA

In the year 1533, in October, flying dragons were seen in Bohemia and the Vogtland, as well as in the small area of Ašcher [Aš, a city in the Czech Republic]. The creatures had a crest on their heads, a snout like a pig, and two wings. The spectacle went on for several days, with over four hundred of them, both big and small, flying together, as is painted here.

TIBER MONSTER

In the year 1496, in the month of January, at the time the Tiber burst its banks high and wide near Rome, what wondrous creature appeared, found dead when the raging might of the Tiber's waters had subsided, in the shape and form painted here.

In the year 1531, on the 26th of January, bloody and fiery signs were seen at night in the sky above Lisbon in Portugal. Then on the 28th a large whale was seen in the sky. This was followed by great earthquakes, which collapsed two hundred houses and killed more than a thousand people.

WHALE AND EARTHQUAKE IN LISBON

In the year 73 BC, a golden ball was seen in the sky in the land of the Romans. The ball then came down to the earth, rolled about and flew back up into the air again, in the direction of the rising sun, so that its size covered the sun completely. This was followed by the great Roman war.

GOLDEN BALL



CELESTIAL SWORDSMAN, CASTLE AND ARMY OVER STRASBOURG

In the year 1531, a bloody vision with a sword in its hand was seen in the sky near Strasbourg and in other parts, and opposite it a flaming citadel and an armed host on horseback.



Tales of the unexpected

***The Book of Miracles** that first surfaced a few years ago and recently made its way into an American private collection is one of the most spectacular new discoveries in the field of Renaissance art. The nearly complete surviving illustrated manuscript, which was created in the Swabian Imperial Free City of Augsburg around 1550, features illustrations of wondrous and often eerie celestial phenomena, constellations, conflagrations, and floods, as well as other catastrophes and occurrences—even the future end of the world.*

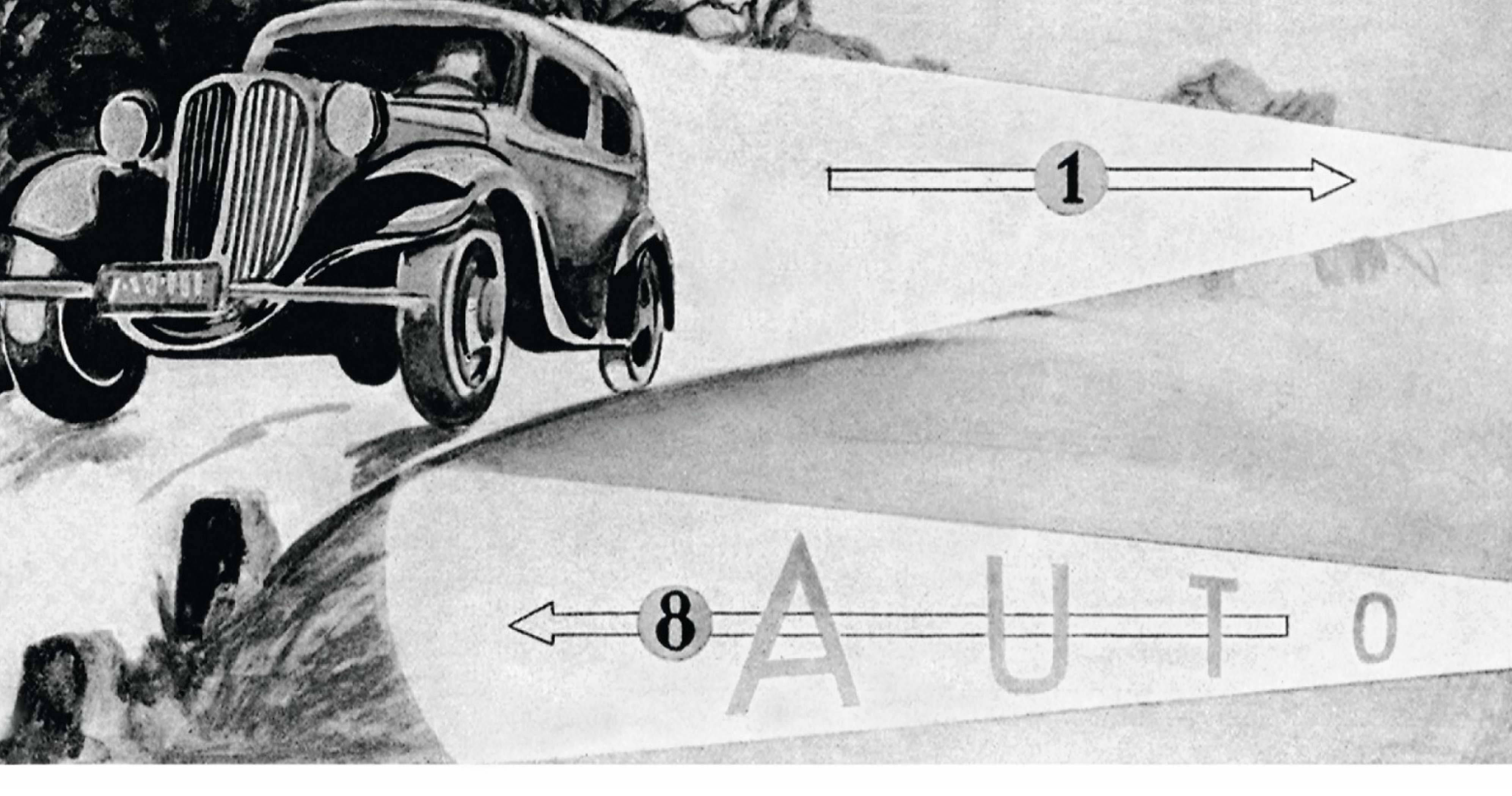


The Book of Miracles
Facsimile with commentary volume in clamshell box, 560 pages
$ 150 / € 99.99 / £ 99.99

THE MAN MACHINE

A genius rediscovered: the infographics pioneer Fritz Kahn

Visual expression of complex ideas is one of the most important challenges facing the many graphic designers working in the world today. But where lie the roots of this craft? Looking back in time at the work of forgotten genius Fritz Kahn provides fascinating insight into the birth of information graphics.



How often have you imagined that little humanoids control our every move in the multilevel factory that comprises the human body? For those, like me, who are confused by the language of science, simplification through metaphor and analogy are common in order to comprehend the complex mechanics of everyday human existence. This is how the rediscovered visionary, Dr. Fritz Kahn (1888–1968), a German scientist, gynecologist, and author, tapped directly into our collective conscious and subconscious. While the notion he adopted was admittedly absurd, even naïve, his work developed it into an effective learning tool—and an iconic copyrighted graphic system that brought this metaphor to virtual life.

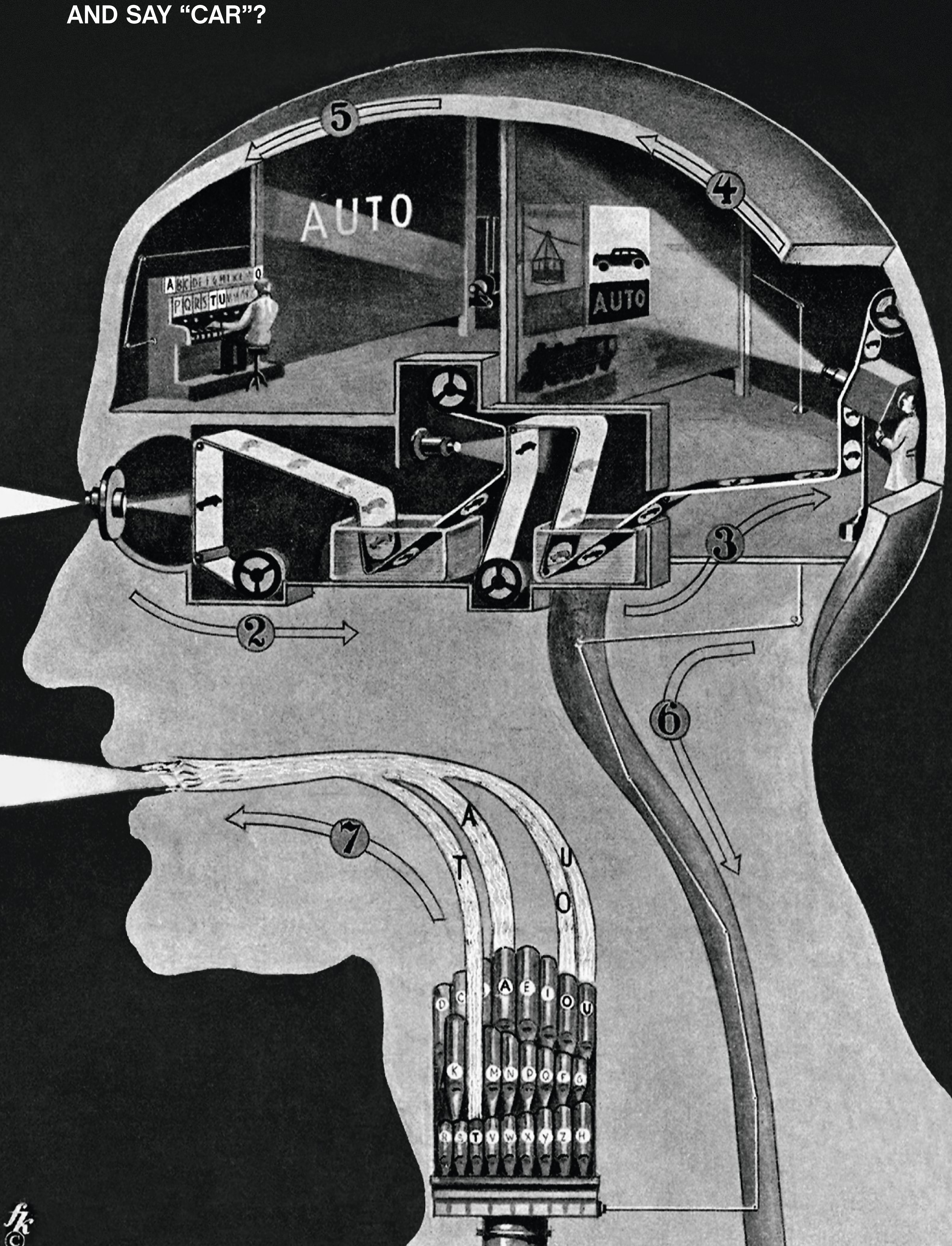
If Kahn is remembered for any single accomplishment during his formidable and storied career, it will be as author of the subversively comical yet decidedly resolute diagrammatic wall poster titled "Der Mensch als Industriepalast" or "Man as Industrial Palace" (1926), where he graphically transformed a human body into the mechanized factory we often imagine it should be.

AS PRECISE AS DALÍ, AS IRONIC AS DUCHAMP

A surreal rendering (as precise as any Dalí and as ironic as any Duchamp) of a schematic cutaway human head and armless torso, Kahn's design exposed mazes of intersecting apparatus housed in compartments and bound to one another by the efforts of specialized homunculi, each a patently skilled laborer wearing a lab coat, work clothes, or business suit, depending on their respective hierarchical or class status within the body. These little humanoids, ensuring the smooth progression of all the bodily functions as though they were working a normal shift with any industrial manufacturer, are, in fact, the body's organs, muscles, and nerves, better understood in their anthropomorphic forms.

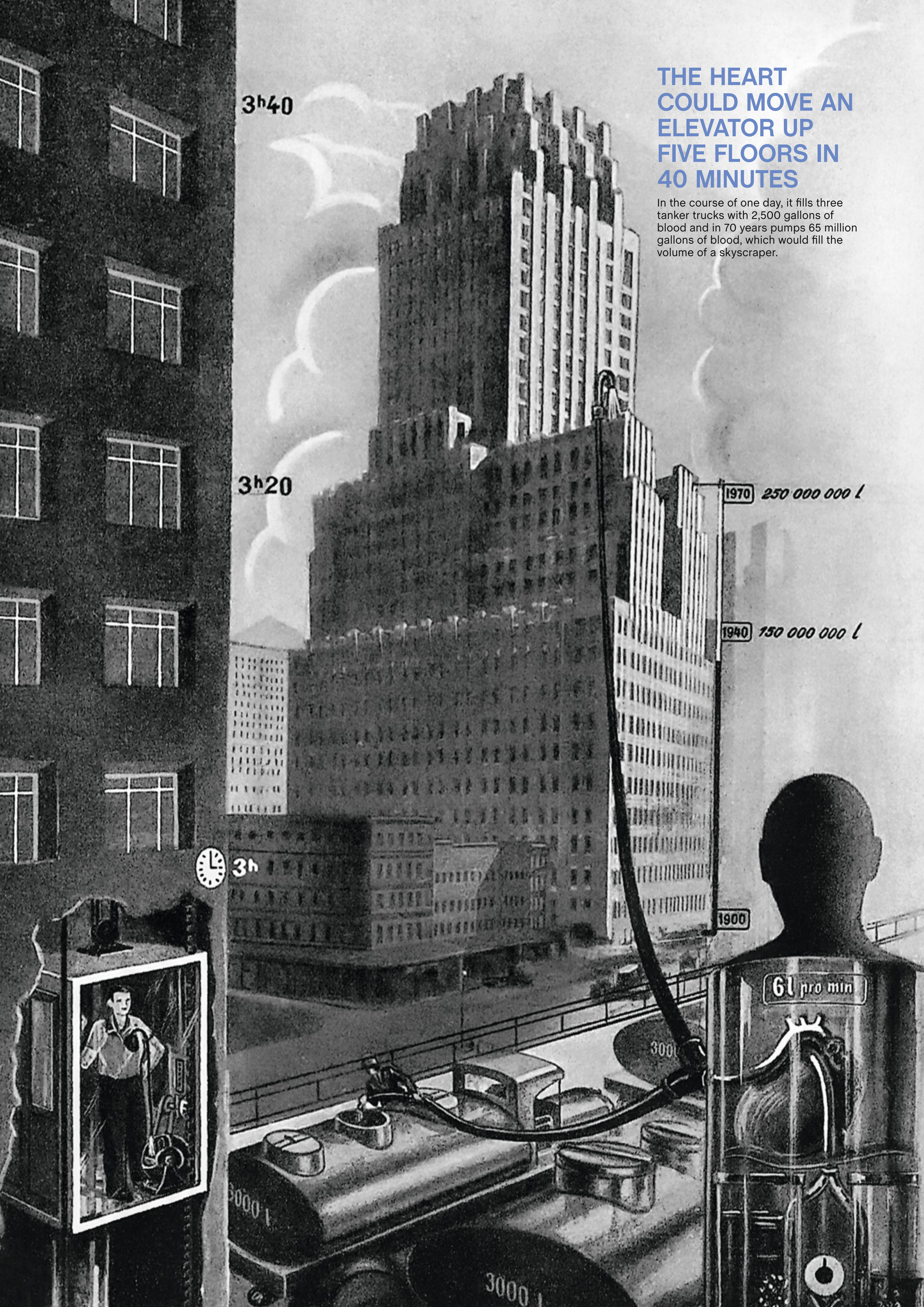
Every part of the body had its own avatar (before such a thing was coined)—the eye is a bellows camera, the lung is made of copper tubes, the stomach and intestines are fast-moving conveyor belts doused with

WHAT GOES ON IN OUR
HEADS WHEN WE SEE A CAR
AND SAY "CAR"?



THE HEART COULD MOVE AN ELEVATOR UP FIVE FLOORS IN 40 MINUTES

In the course of one day, it fills three tanker trucks with 2,500 gallons of blood and in 70 years pumps 65 million gallons of blood, which would fill the volume of a skyscraper.



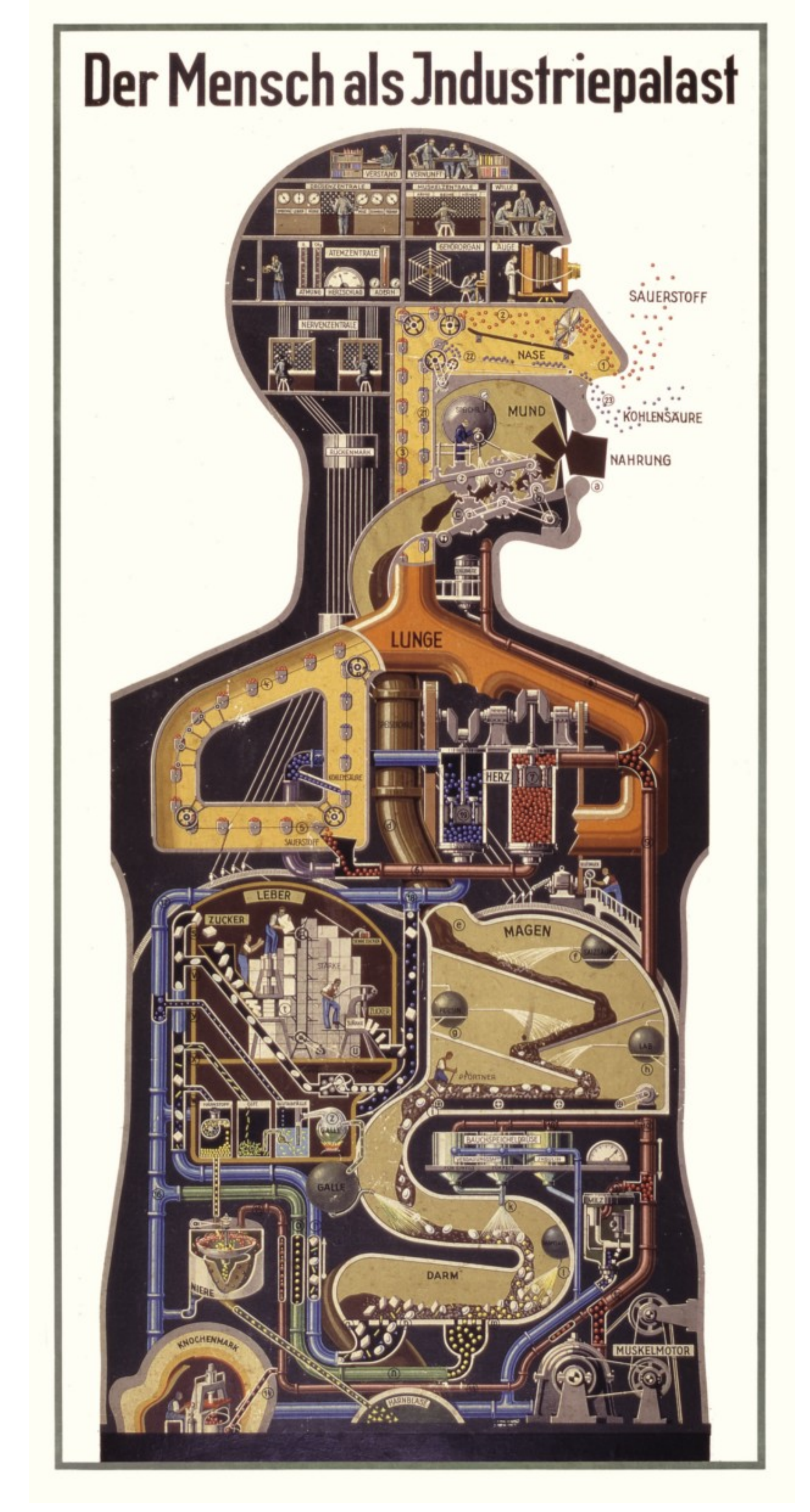


THE INSECT CREEPS OUT OF ITS PUPA WITH FOLDED WINGS

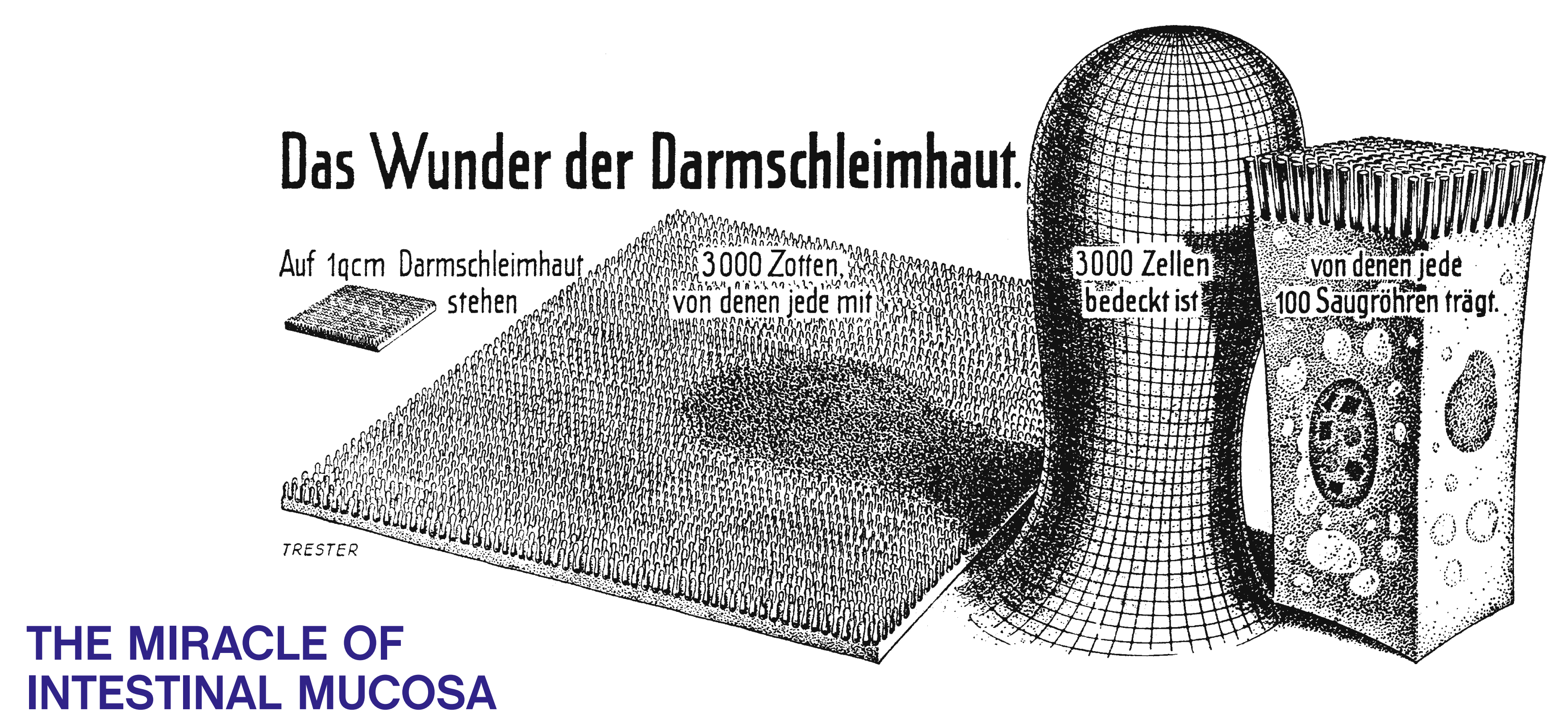
They are unfolded by blood from the arteries or air from the respiratory channels.

> “I wouldn’t want any physician of mine to have this on his examining-room wall, but Kahn was such a master of his métier that a viewer could not help but be entertained by what would otherwise be cold, clinical information.”
>
> — Steven Heller

MAN AS INDUSTRIAL PALACE




THE HUMAN BODY PRODUCES 100 FEET OF HAIR SUBSTANCE EVERY DAY
If all this growth were to converge into one single hair, that hair would grow by one inch every minute.
1 METER



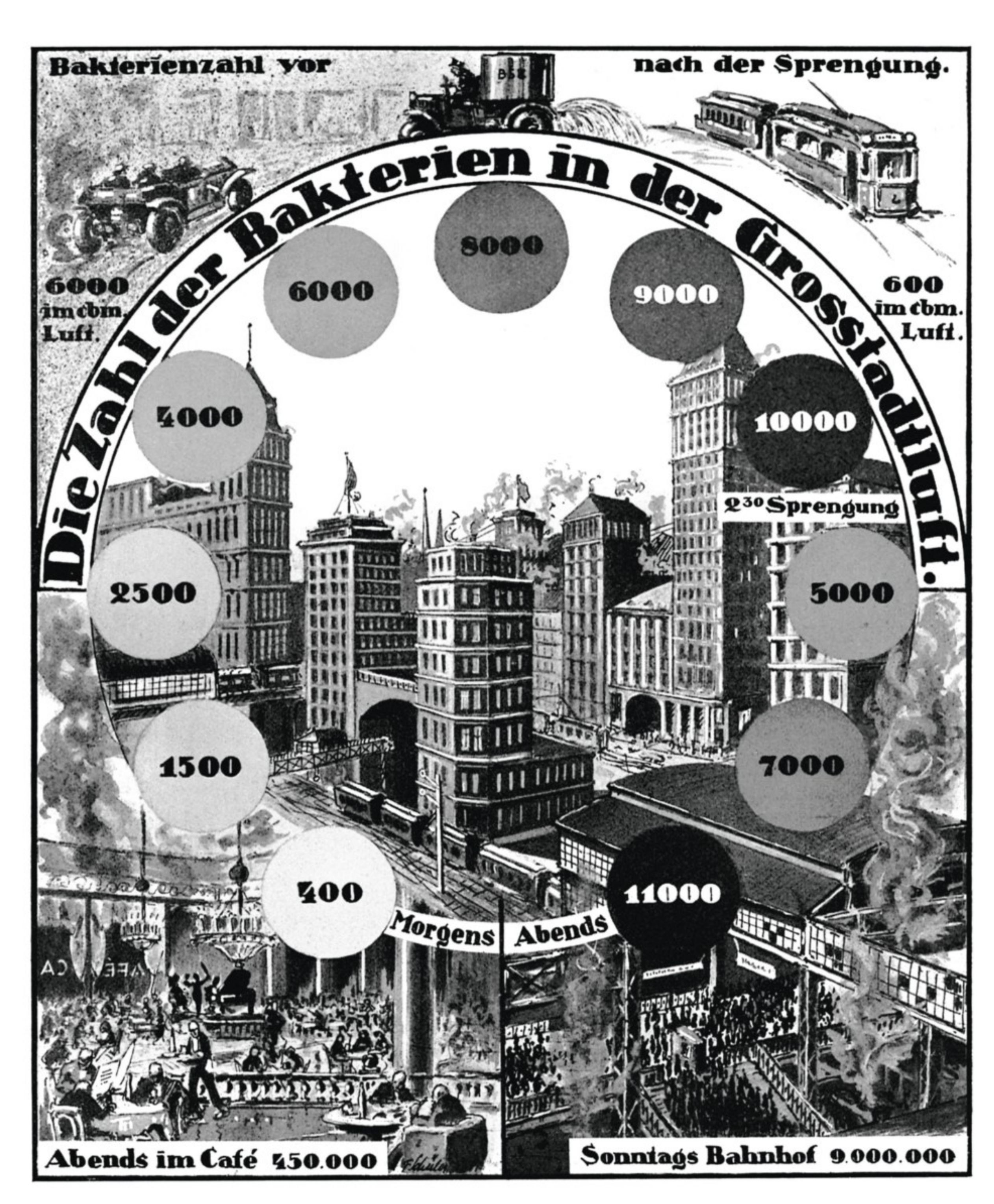
THE MIRACLE OF INTESTINAL MUCOSA

One sixth of a square inch of intestinal mucous membrane contains 1 billion villi which help transfer nutrients from the chyme to the blood (1926).



THE LUNGS: IF THE 300 MILLION ALVEOLI WERE SPREAD OUT THEY WOULD COVER A CARPET 90 SQUARE YARDS IN SIZE

"Kahn illustrated every statement with a picture that knocked a hole in the skull of even the most slow-witted reader."

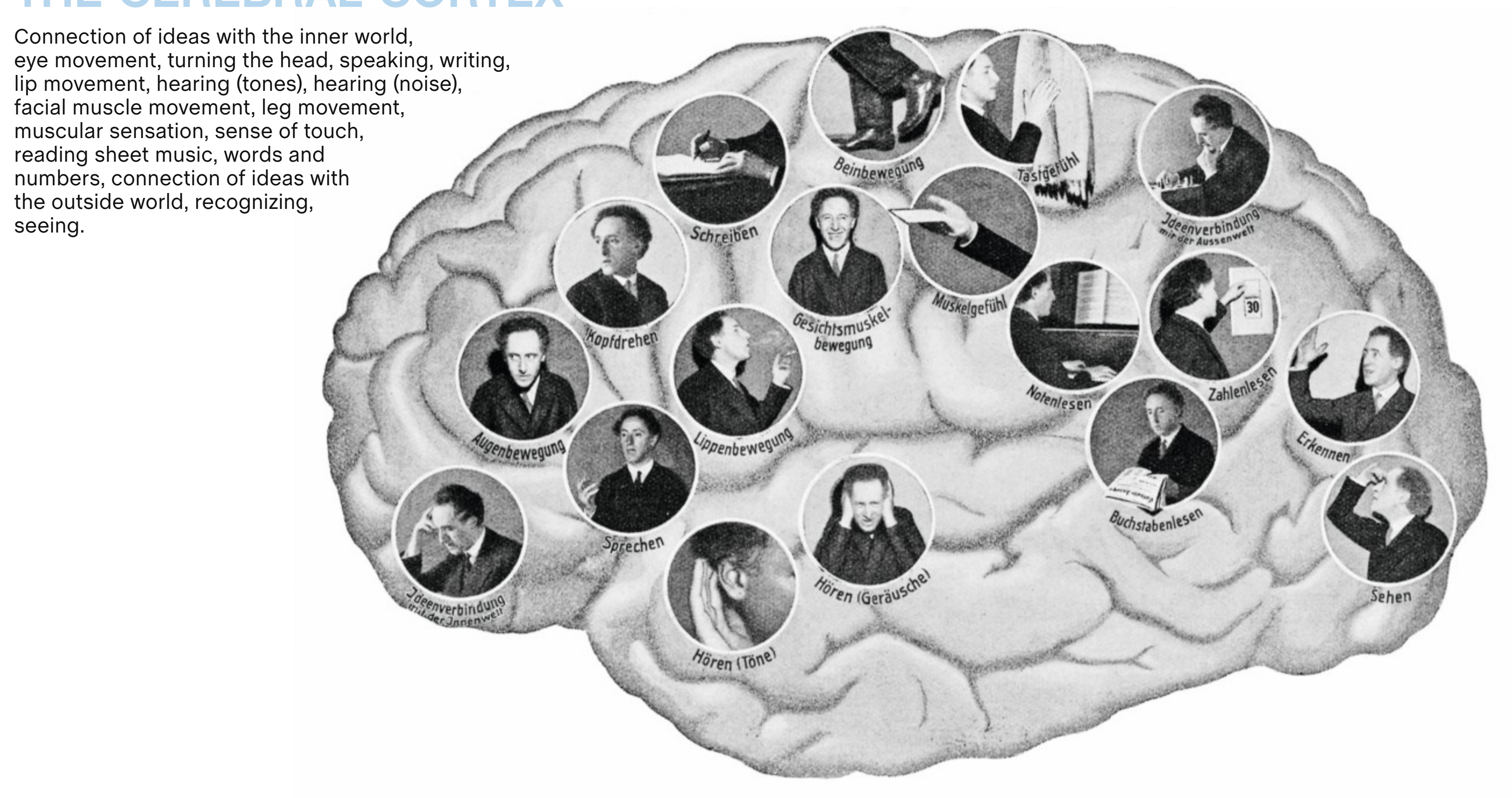


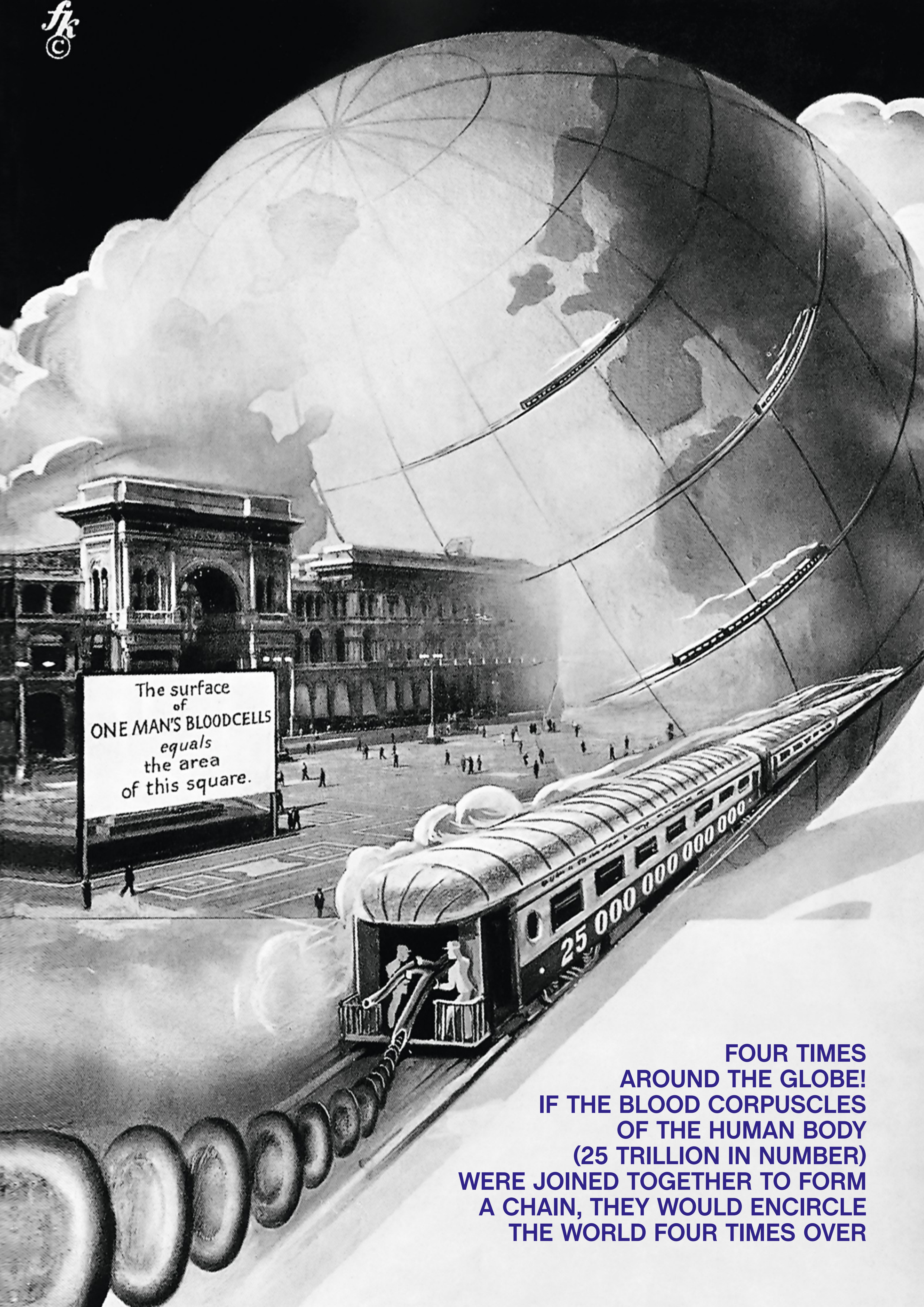
THE NUMBER OF BACTERIA IN THE AIR IN A METROPOLIS

People recognize the exceptional importance of watering the streets to keep down the dust and of disinfecting the air, as well as the health hazards accompanying all large crowds.

THE FUNCTIONS OF THE CEREBRAL CORTEX

Connection of ideas with the inner world, eye movement, turning the head, speaking, writing, lip movement, hearing (tones), hearing (noise), facial muscle movement, leg movement, muscular sensation, sense of touch, reading sheet music, words and numbers, connection of ideas with the outside world, recognizing, seeing.




fk ©
The surface
of
ONE MAN'S BLOODCELLS
equals
the area
of this square.
25 000 000 000 000
FOUR TIMES
AROUND THE GLOBE!
IF THE BLOOD CORPUSCLES
OF THE HUMAN BODY
(25 TRILLION IN NUMBER)
WERE JOINED TOGETHER TO FORM
A CHAIN, THEY WOULD ENCIRCLE
THE WORLD FOUR TIMES OVER

pressurized hydraulics. The poster further reveals the left and right parts of the top of the brain where studious homunculi are seen busily reading, drawing, and conversing. Lower down, once food is consumed it slides directly towards the bowels, where workers physically break it down into sugars and starches and other components to be conveyed along the disassembly line into nearby digesting rooms.

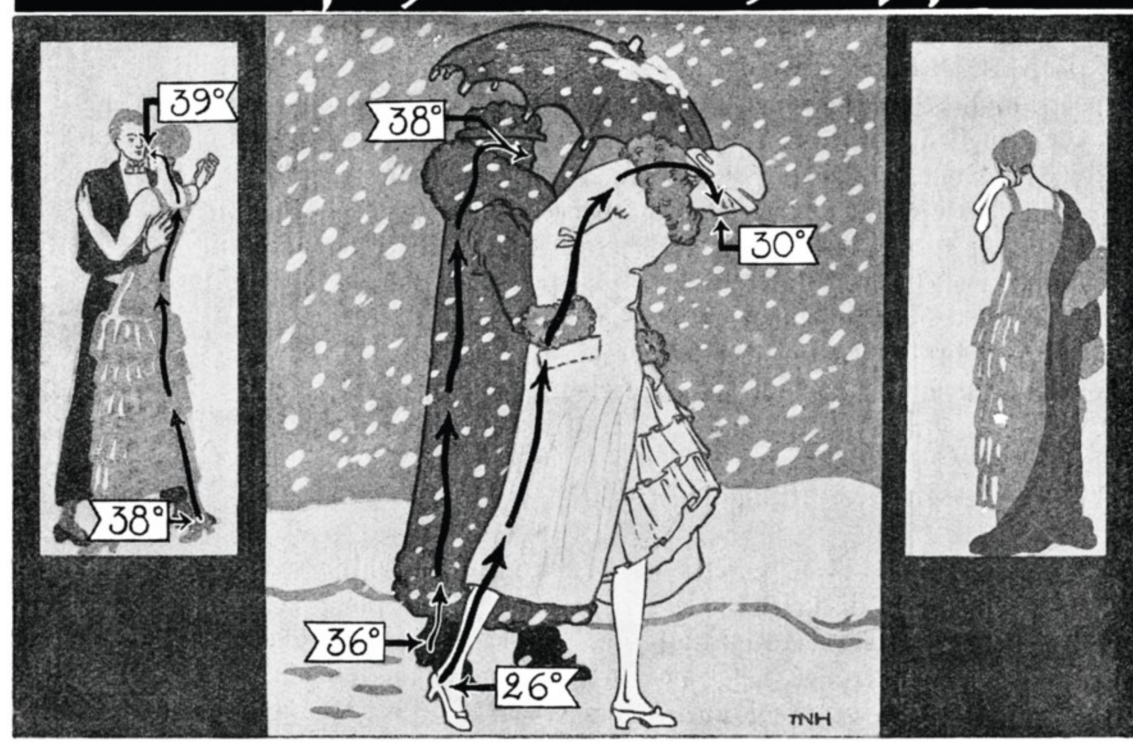
ADVERTISING INSPIRATION

This and other diagrams were so profoundly and widely appealing that Kahn's influence spread throughout the world during his lifetime and is clearly manifest in various media today, long after he died, even if his name has been forgotten.

A once ubiquitous television commercial in the '50s and '60s advertising Bufferin showed the painful image of a sledgehammer torturously pounding away inside an X-rayed head to approximate the feeling of a headache. It was a Kahn rip-off. Yet in Kahn's universe the intricacies and subtleties of human bodily functions were more fascinating than the facile attempts of Bufferin's ad agency to reduce a complex medical problem to the mere pounding of a cudgel. His primary mission was to remove the mystery from biology and pathology by presenting it through words and pictures that most people could comprehend—and even enjoy. Paradoxically, his own words were a bit more obtuse: "The cell state is a republic under the hereditary hegemony of the mind's aristocracy," Kahn wrote using the arcane terminology of socio-political language, "its economic system is a strict communism."



Fritz Kahn, photographed in Berlin, c. 1914. Chased out of Germany by the Nazis, Kahn was a doctor, educator, popular science writer, and information graphics pioneer whose brilliant work has all but fallen into oblivion.



HOW DOES A COLD START?

Increased body heat also raises the temperature of the nasal conchae, since these act as a heat-regulating mechanism. In the case of the warmly wrapped mother, the mucous membrane of the conchae cools only insignificantly. But for the lightly dressed daughter the surface temperature of the conchae drops by 16° F.

LOGICAL LANGUAGE

Kahn and the visual linguist Otto Neurath, founder of ISOTYPE (International System of Typographic Picture Education), were two halves of the same pie chart. Although it is probable the two never met, each passionately sought to devise a distinct graphic design language to replace jargon and lay waste to an ever-growing Tower of Babel. Neurath, a philosopher, scientist, sociologist, and political economist, could not actually make the signs and symbols he was known for. Likewise, Kahn was not an artist but he compensated nicely through his powers of logic. He also hired professionals to follow his dictates and expand his tastes.

MAN OF MODERNITY

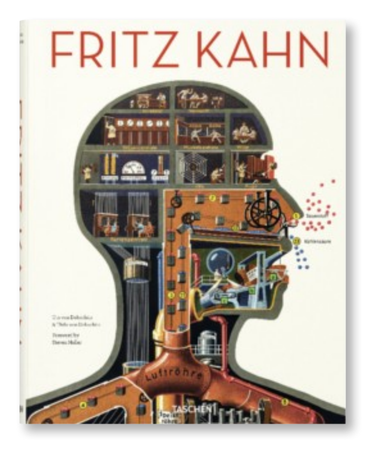
His graphic design preferences were eclectic and included such methods as photo-collage, painting, and drawing and styles like comic, surrealist, dada, and more. Kahn also embraced modernism and those responsible for it, and his own followers included the Bauhauslers Herbert Bayer and Walter Gropius. He avidly employed new technologies as visualization tools for explaining the invisible physical world, such as the senses of smell and sight.

One of his most illuminating diagrams, among the many, was "What Goes on in Our Heads When We See a Car and Say 'Car'"—a complex orchestration of functions starting with the eye, imprinting a message on a filmstrip that leads to a projection booth, inhabited by a homunculus projecting a photo of the car onto a screen that relays this image to a second screen that displays the word 'car.' The message subsequently is broadcast to a pipe organ which then toots out the word. If only it really worked this way... Nonetheless, Kahn saw the process operating in this way and made his viewers see it the same.

The "Industriepalast" poster may be Kahn's most emblematic work—it has certainly up until now been the most visible—but it is not the only noteworthy piece in an extensive oeuvre. Some of his work was more cartoon than diagram and more narrative than didactic. The incredible and fantastical tableau of the lone female homunculus riding on the cell while surfing the glandular cavity, for example, is reminiscent of Max Ernst's later works, while there are also cellular landscapes that rival any science-fiction illustration where biological patterning is a leitmotif for visual storytelling.

The legacy of Kahn's work has resonance now and this will continue into the future. The assembly of his little-known and lesser-known images in this book is nothing less than a treasure of conceptual thinking. After seeing the connections Kahn had made, it may be impossible to look at the human body or any similar composite structure in quite the same way again.

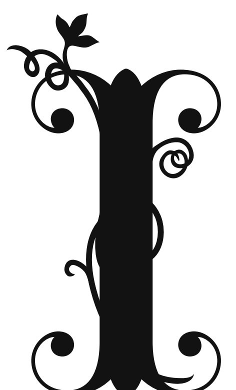
By Steven Heller



Fritz Kahn
Fascinating monograph for natural science buffs and graphics professionals alike, by Uta and Thilo von Debschitz, 392 pages
$ 59.99 / € 39.99 / £ 34.99

THE HEART AND SOUL OF THE MODERN FAIRY TALE

Hans Christian Andersen's outstanding sensibility for stories



In *The Ugly Duckling*, one of Hans Christian Andersen's most famous fairy tales, he sums up his own life story when he writes, "Being born in a duck yard does not matter, if only you are hatched from a swan's egg." Born into poverty in 1805, Andersen was homely, eccentric, fiercely ambitious, and dead set on cultivating his artistic gifts to escape his lower-class roots. In his lifetime, he would win praise as one of Denmark's most important writers. By the end of his life, he was regularly feted and kept the company of kings. Today, he is known as the most famous Scandinavian writer ever. But his rags-to-riches story was not without childhood misjudgment and maltreatment by others, deep anguish, and heartbreak, which was the engine of his ambitions. While these experiences created a relentless need for recognition, Andersen's brilliant talent for storytelling and his gift for everyday language spawned a whole new kind of fairy tale and have endeared him to millions since his first collection was published in 1835.

THE SPINNING ROOM AS LABORATORY FOR LISTENING

The old women in the lunatic asylum in Andersen's hometown of Odense spun tales to amuse themselves as they spun their yarn. While Andersen's paternal grandmother tended the garden, a young Hans Christian gravitated to the spinning room—the social heart of the asylum and a traditional hub of tale-telling. It was a room full of chatter, gossip, sweat, and cackles, alive with the rhythmic motion of the spinners, and the click and clack of their wheels. It was a laboratory for listening. There, Andersen heard all manner of peasant folktales in the oral tradition. Typical of Scandinavian folklore, they were full of supernatural creatures such as goblins, trolls, witches, and water spirits. "A world as rich as that of *One Thousand and One Nights* was revealed to me," wrote Andersen later in one of his autobiographies. "The stories told by these old ladies, and the insane figures which I saw around me in the asylum, operated in the meantime so powerfully upon me, that when it grew dark I scarcely dared go out of the house."

This spontaneous, messy, vibrant living oral tradition was the Holy Grail to a growing number of scholars and Romantic writers in Europe. Learned academics like the Brothers Grimm in Germany sought to preserve this very same colloquial and unrefined art form in their collection of German fairy tales, which was first published in 1812, when Andersen was seven years old. Andersen would read the tales later as a young writer, and much later he visited the Grimms as an established one.

FROM SUPERSTITIOUS WORLD TO IMAGINATION ON FIRE

Contrary to popular perception, the Grimms did not travel the countryside gathering oral stories, but relied heavily on a few trusted sources, both oral and literary. By contrast, Andersen's exposure was the real deal: He grew up in the thick of a superstitious society where oral tales were a source of entertainment as well as purveyors of life lessons.

> **"Andersen was in fact the first writer of fairy tales to come from the humble class to whom storytelling was a living tradition."**
>
> —Iona and Peter Opie

In Andersen's youth, Odense was Denmark's second-largest city, with 8,000 inhabitants, and was still more a medieval town with traditional customs than an urban hub like Copenhagen. These centuries-old Scandinavian stories were part of an oral culture that colored Andersen's childhood, and the peasant tales he heard would eventually all but vanish as the countryside was industrialized and the social habits of the lower classes changed.

Fairy tale historians Iona and Peter Opie note that "Andersen was in fact the first writer of fairy tales to come—as the Grimms with their professional background did not—from the humble class to whom storytelling was a living tradition. All the people who surrounded him in his childhood, other than his father, were people who relied on word of mouth, not on books, for their knowledge." His mother, who by all accounts loved her son very much, visited fortune-tellers and, deeply superstitious, explained all manner of phenomena by ghosts and goblins. For those in Andersen's immediate orbit inclined toward superstition, inanimate objects literally had minds of their own. Andersen's masterful ability to anthropomorphize objects became a hallmark of his work. Unable to read or write, Andersen's mother was a washerwoman who later succumbed to alcoholism. Andersen's father was a shoemaker by trade who loved literature and, remarkably for the time, owned a cupboard of books. Until he died when Andersen was eleven, he read stories and plays to his son regularly, among them *One Thousand and One Nights* and the Bible. Thanks to his

Above: Contemporary silhouette by Laura Barrett, commissioned especially for TASCHEN's edition of the Andersen tales, 2013.
Opposite: *The Snow Queen* by Kay Nielsen, 1924.

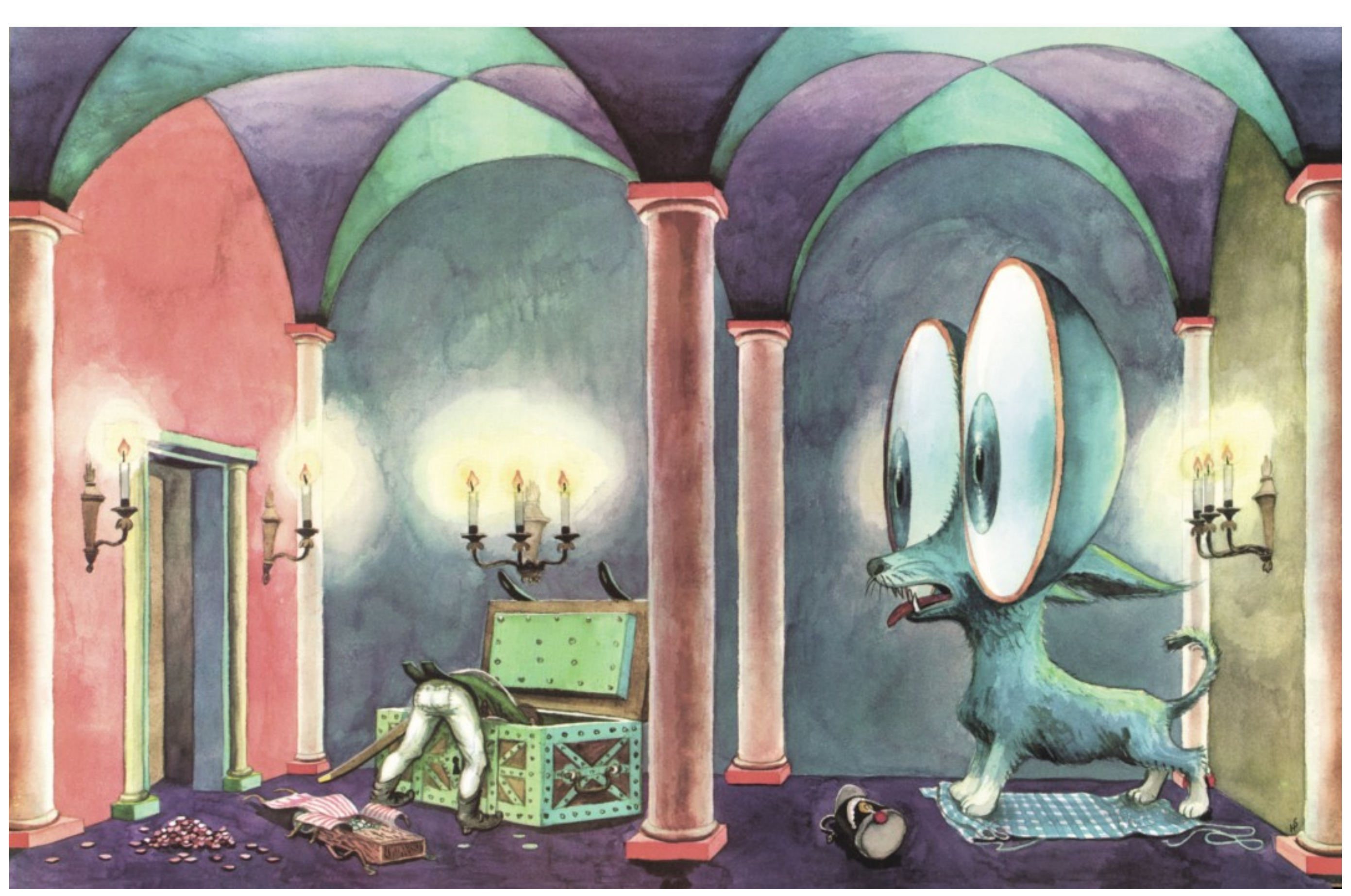






Top: This 1929 book of Andersen's longest tale, *The Snow Queen*, features Art Deco endpapers and images by Katharine Beverley and Elizabeth Ellender. It is a spectacular example of two-tone printing used to produce beauty on a budget, which exemplified the Art Deco idea of creating high-quality decorative art for everyday life. **Left:** British artist Eleanor Vere Boyle illustrated one of the first ever color books of Andersen's tales with such beautiful wood-engraved scenes as this soaring fairy landscape at sunset, 1872. **Below:** A watercolor illustration of *The Tinderbox* by Swiss illustrator Heinrich Strub, 1956. Like Hans Christian Andersen, he learned to draw and make paper cuts early in life.

father, who had carved out his own rudimentary education against all odds, Andersen's early and loving introduction to the printed page led to a lifetime of voracious reading. Andersen wrote in his diary, "From as early as I can remember, reading was my sole and my most loved pastime ... I never played with other boys, I was always alone." Reading suited Andersen's temperament and powers of imagination to a T. But Andersen was also a great listener—in the spinning room of the asylum, to his father's story time, to the actors of the theater he adored. He listened acutely to the characters and voices around him, and it trained his ear. He developed an inner ear for the sights and sounds of whole imaginary worlds, like the haughty tone of the deluded sewing needle in *The Darning Needle*, or the emperor's comical inner monologue of self-doubt in *The Emperor's New Clothes*, or the little silver bells in the palace flowers that "tinkled so that no one could pass by without noticing them" in *The Nightingale*. No person or thing in the real world escaped Andersen's notice as a potential character.



"I WILL BECOME FAMOUS"

"I will become famous," Andersen wrote in his diary, underscoring that his professional drive to greatness was not the polite narcissism of the restrained and well educated. Early on, his patrons recognized a powerful self-confidence in Andersen. He possessed a gritty drive to perform, a marvelous soprano voice (before it cracked), a gift for telling stories, and, along with all of this, an irritating ego. Andersen sought recognition all of his life. Historians tell us that his letters reveal he was privately haunted by feelings of inadequacy and loneliness. Andersen never married, and experienced several instances of unrequited love that scarred him deeply. For a romantic with a profound sense of pathos and for a lifelong bachelor who enjoyed the warm, secure family lives of his close friends, he was haunted by a life devoid of reciprocated love. One such instance was to the famous Swedish singer Jenny Lind, "the Swedish Nightingale" who served as the inspiration for Andersen's tale *The Nightingale*. Born into poverty and rising to fame through their artistic talent, Lind and Andersen had much in common. But his infatuation with her was not reciprocated.

ASCENDING THE SOCIAL RANKS THROUGH POETRY

While it was oral storytelling that helped shape Andersen's mind and his literary voice, it was the democratization of Danish society that opened up doors for him that in the past would have been closed to someone with Andersen's background. Part of Andersen's genius lay in his ability to somehow perceive, while growing up in the poorest corner of Odense, that high society was mobile enough that if he cracked it, he would go far. He armored himself with steely ambition, an electric imagination, and not an ounce of stage fright as he tried first to break into the theater in Copenhagen. But he also cultivated what was necessary to move ahead: "Andersen was quick to realize that socially, poetry was a winning card," biographer Jackie Wullschlager observes. She goes on, "this was a time when art and literature stood at the intellectual core of the nation, because political life was barely allowed to exist." In the face of the absolute monarchy that ruled Denmark until 1848, "artistic life ... consumed the energy that other nations were pouring into politics, and the result was a

"No person or thing in the real world escaped Andersen's notice as a potential character."

Golden Age of culture, a flowering of painting, music, literature and philosophy, unprecedented in Danish history." Royal patronage dependent on good breeding and connections was way out of Andersen's league, and his path to success was fraught with deprivation and repeated rejection. But incredibly, he persisted. Ultimately, he was noticed by the director of the Royal Theater, Jonas Collin, who helped secure a royal stipend for the teenager. What followed was a painful five-year period of being schooled with 11-year-olds when



Andersen was 17 at the insistence of his sponsors. They had demanded that he either get a proper education before advancing as a writer, or go home and learn a trade. The latter had been the fate of his father and was absolutely out of the question for Andersen. But sprinkled in these experiences was just enough positive reinforcement, and with Collin's vital help, Andersen would go on to receive an artist's allowance that gave him the time and energy to write. Collin and his son would remain important figures throughout Andersen's life, and the closest thing to family he would know as an adult.

A POOR PEASANT IN A ROYAL MANTLE

Andersen was forever dancing between self-assuredness and feelings of inferiority and emotional vulnerability. He never escaped feeling unequal to the royals, celebrities, and dignitaries he socialized with as his fame grew, writing in his diary, "I had and still have a feeling as though I were a poor peasant lad over whom a royal mantle is thrown." But he seems to have also drawn considerable strength from his rags-to-riches story, which he eulogized frequently to others. He valued the hardship and tribulation that shaped his life. The genre of fairy tales must have instinctively felt comfortable for their prevalence of centuries-old tales of mistaken identity, where the humblest figure is shown through trial and tribulation to be a true royal, if not by blood then by character. Andersen immortalized this theme in many tales, from *The Ugly Duckling* to *The Princess and the Pea* and *Thumbelina*.

SWEETER THAN CHOCOLATE AND CREAM

Andersen wrote his fairy tales for both adults and children. But Andersen's inner ear was writing for what historians have called "the listening child." It was his own childlike ability to remain open to the sights and sounds of the world that allowed him to write so effectively for youngsters. This was a radical development in children's literature, which had previously been made up primarily of morality tales.

In a 1928 illustrated book of Andersen's stories by the marvelous Japanese artist Takeo Takei, the Japanese publisher describes Andersen's tales as "sweeter than chocolate and cream." Contemporary readers might find it hard to imagine just how different Andersen's tales were from those before him. They were beautifully paced and passionate, at times sorrowful and full of pathos, and at other times wickedly funny. Simply put, they were a pleasure to read, and they spoke directly to children's sensibilities rather than condescending to them. As the Japanese publisher aptly sensed, Andersen's tales arrived on the scene like dessert after centuries of hard-to-swallow didacticism and flavorless moral teachings in children's literature (although Andersen was careful to sprinkle in moral lessons and Christian adages befitting his middle-class audience).

CHILDREN'S STORIES FOR CHILDREN'S SAKE

Andersen had tasted an art form that didn't yet exist beyond his own tales: children's stories for children's sake. Wullschlager calls Andersen the world's first great fantasy storyteller: "He used speaking toys and animals, and he gave them voices, easy, colloquial and funny, with which children could instantly identify." From Andersen's tales springs the modern legacy of stories told from the child's perspective in a world of make-believe, from *Alice in Wonderland* to *The Wizard of Oz* to *Toy Story*. This "new" perspective is the core of two of the most modern genres: animation and cartoon. Where the Brothers Grimm, both trained academics and linguists, were inspired by the direct language and power-

"Andersen's tales were like dessert after centuries of hard-to-swallow didacticism and flavorless moral teachings in children's literature."



Top: Theo van Hoytema was one of the Netherlands' most accomplished illustrators of plants and animals; seen here is *The Ugly Duckling*, 1893. Right: This cover of Japanese legend Takeo Takei's 1928 book of Andersen's tales shows a tin soldier, whose love for a paper ballerina is immortalized in *The Steadfast Tin Soldier.* Andersen's ability to give objects voices became a unique characteristic of his stories. Takei's Japanese publisher called Andersen's tales "sweeter than chocolate and cream."
Opposite: *The Little Mermaid* by British artist Jennie Harbour from *Hans Andersen's Stories*, 1932.


JHARBOUR

ful emotional imagery that flavored folktales, Andersen wore his heart on his sleeve. Describing himself as apolitical, Andersen writes in one of his autobiographies, "God has imparted to me another mission: that I felt, and that I feel still." He was a romantic by constitution, not by choice, and it made life hard for him. As he matured as a writer, he discovered that the poetry and emotional vulnerabilities of the German Romantics flowering in Europe were very literally balm for his introspective and brooding soul. Although Andersen's tales were as poetic and emotionally candid as the literature of the German Romantics, they were also highly modern in that their subjects and style were rooted in everyday contemporary life, not in a glorified or idealized past, which was a hallmark of older "Once upon a time" fairy tales, with their caste systems. His break with what Andersen biographer Reginald Spink calls "academic conventions" resembled the rifts created on the brink of modernity by avant-garde European artists tired of the soulless restrictions of establishment artistic practice. Andersen's style was dreamy yet sensual, and the worlds depicted in his tales existed in an emotional ecosystem of its own logic.

IN SEARCH OF IMMORTALITY

Even though Andersen grew up surrounded by Danish folktales, he made up his own, rather than collecting them like the Brothers Grimm. According to Danish folktale expert Bengt Holbek, only seven of Andersen's eventual 157 tales are based on preexisting ones. In 1835 Andersen released a small booklet of his first four tales. When a close friend told him that if his first successful novel, *The Improvisatore* (1835), had made him famous, these tales would make him immortal, "for they are the most perfect things [you] have written." Andersen reflected, "I myself do not think so." In fact, the psychology that pervaded Andersen's tales was new and fresh, and his



tales literally touched a nerve in premodern Europe. It is no wonder that he was a daydreamer, often escaping into his own private thoughts. The safe, internal world of his imagination would become the infinite well of his creative writing. His mind was primed to leap at inspiration instantly. Wullschlager quotes Andersen describing the way his mind worked: "[Ideas] lay in my thoughts like a seed corn, requiring only a flowing stream, a ray of sunshine, a drop from the cup of bitterness, for them to spring forth and burst into bloom." Andersen's fairy tales have had so great an influence on children's literature since, that the two most important awards in children's literature for writing and illustration are called the Hans Christian Andersen Awards, and his birthday, April 2, was chosen as International Children's Book Day.

"The two most important awards in children's literature are called the Hans Christian Andersen Awards, and his birthday was chosen as International Children's Book Day."

A GLIMPSE OF THE UNCONSCIOUS IN EARLY MODERNITY

Historians have speculated that Andersen's fairy tales are in fact early tales of the unconscious that presaged artistic movements of the early 20th century and later Surrealism. While artists and thinkers such as Freud in the modern era tried to capture the unconscious or, in the case of many modern artists, unleash its creative potential, Andersen's approach was to stand



Top: Tom Seidmann-Freud, niece of Sigmund Freud, was a groundbreaking children's bookmaker. Her 1921 book *Kleine Märchen* (*Little Fairy Tales*) includes an early version of her artwork for *The Princess and the Pea*.
Left: "Hand in hand the three sisters danced in the moonlight, beside a calm lake. They were not elfin folk. They were human beings." More Art Deco elegance in this illustration to *The Snow Queen* by Katharine Beverley and Elizabeth Ellender, 1929.
Opposite: In illustrating *The Emperor's New Clothes* in 1916, Irish artist Harry Clarke demonstrated the sensitivity to texture and decorative detail which also gained him repute as one of Ireland's most accomplished stained-glass artists.

ready to act on the wild inspiration within his own mind.
Tumultous childhood experiences and the persistent bumpy road he experienced as a

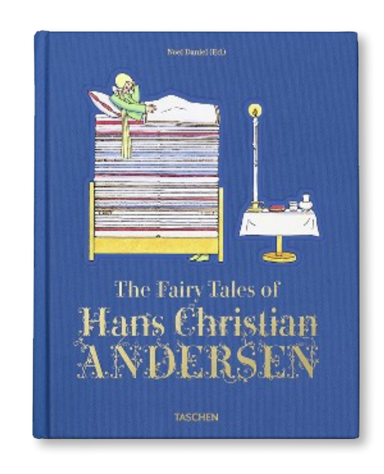
> **“What Andersen was unable to achieve for himself he created for millions of readers, with the hope that their lives might be different from his.”**
> —Jack Zipes

social outsider could have easily embittered him for a lifetime and dispirited him to the point of giving up his dreams. But Andersen’s drive—also described by historians as a belief in his own special destiny—made him eternally prepared. While the critical reception of Andersen’s plays, travel writings, and novels has shown them to be somewhat uneven artistically, his fairy tales remain brilliant examples of his unique imagination and his obvious total comfort in and mastery of the imaginary worlds he conjured in his mind, a safe place to which he returned time and time again in the face of adversity. It was there that he integrated his emotions with reality. Fairy tale historian Jack Zipes writes: “His fairy tales were of the life he did not lead, and they spoke what he wanted to say publicly but did not dare. His writings were majestic acts of self-affirmation and self-deception.”

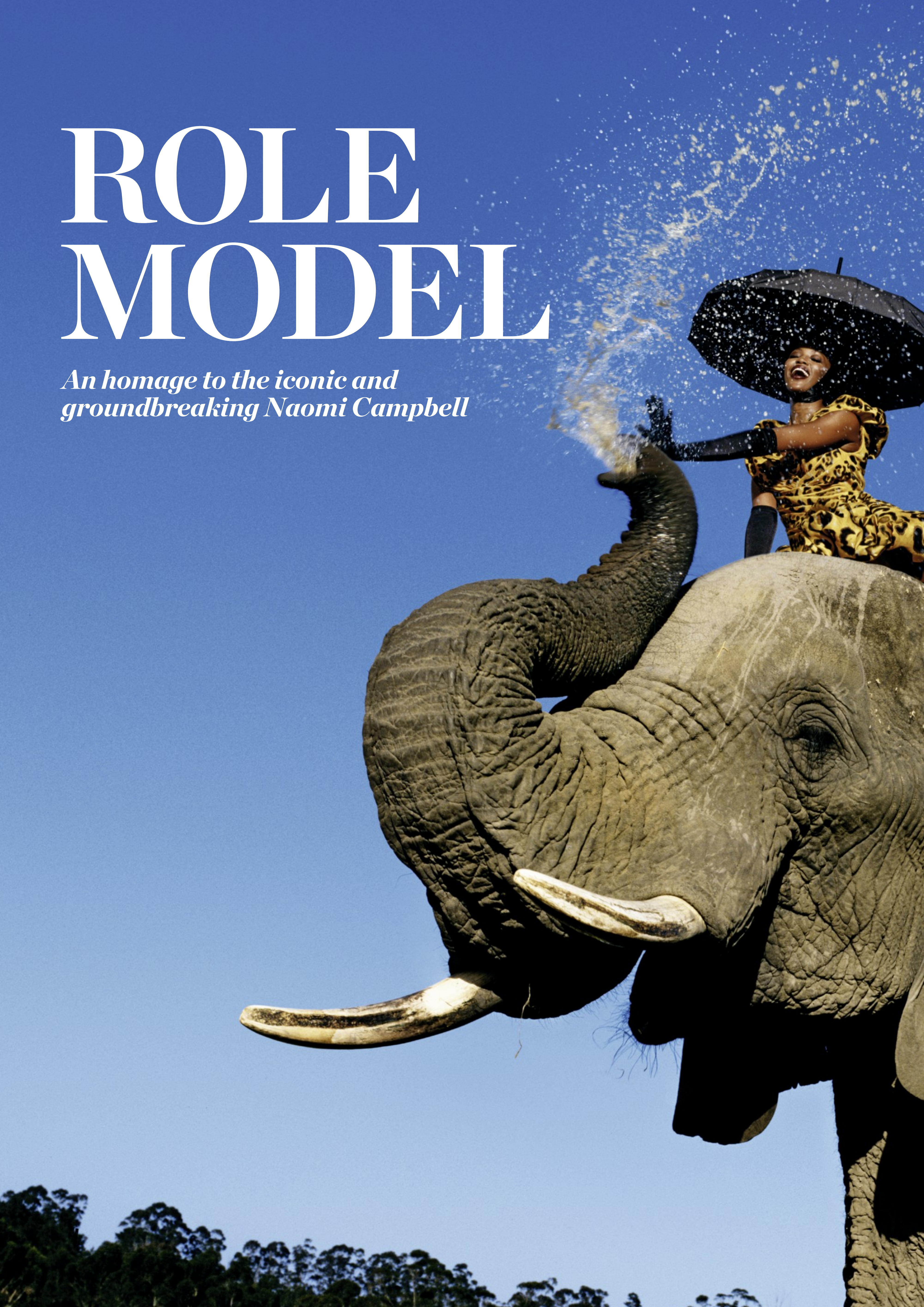
THE PAIN AND PLEASURE OF SUBJECTIVITY

Andersen imbues a simple inkstand, a toy soldier, a bird, a pea, a spinning top with their own drives, blind spots, desires, arrogances, and courage. Andersen’s characters are humanlike in their passions as well as their frailties, and often have a slightly kinked perspective, unable to see their real fate or position, as if Andersen were shining a light on the limitations of our own human subjectivity. In this way, perhaps the real subject of his tales is the inescapable condition of subjectivity as the essence of human experience. But it is precisely this subjectivity that also allows for love, to be deeply possessed by one’s own experience, to become engulfed and even consumed by caring for another person. For Andersen, this is both a powerful creative engine and a source for potential hurt and disappointment. His tales are infused with the enormous depth of feeling he was capable of, but which remained unfulfilled in his own life. Zipes writes of Andersen’s relationship to his own personal story: “Andersen tried desperately to give his life the form and content of a fairy tale, precisely because he was a troubled, lonely, and highly neurotic artist who sublimated in literary creation his failure to fulfill his wishes and dreams in reality. His literary fame rests on this failure, for what he was unable to achieve for himself he created for millions of readers, young and old, with the hope that their lives might be different from his.” The imperfect, unresolved psychological recesses and emotional landscapes in children’s tales were his gifts to us, and his heart and soul took refuge there.

By Noel Daniel



The Fairy Tales of Hans Christian Andersen
A fresh addition to children’s libraries as well as to adult art-book collections
Edited by Noel Daniel, 320 pages
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ROLE MODEL

An homage to the iconic and groundbreaking Naomi Campbell



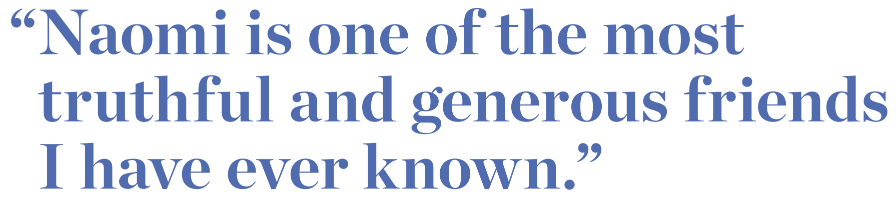
“We have never seen anything like it. It is one thing to see a picture of Naomi. Another thing is to see her in motion, which is just jaw dropping.”

— Vivienne Westwood



> "I had a really great childhood. But I always felt like a grown-up in a child's body."





—Kate Moss



Of all of the videos I've appeared in Bob Marley's "Is This Love" was the most exciting

I was just 7 years old. He was the most handsome man, with such beautiful bone structure, mellow and soft-spoken, with a strong Jamaican accent, the kind I already knew from home. Our family loved reggae and even now I feel I should listen to it more. Reggae is in my roots.

Previous spread: Naomi photographed in Knysna, South Africa, for *Harper's Bazaar*, USA, September 2009. © Jean-Paul Goude
Top left: Naomi as a baby, 1970. Courtesy Naomi Campbell Collection
Top right: Bob Marley and a very young Naomi Campbell at the "Is This Love" video shoot at Keskidee Centre, London, 1978. © Adrian Boot
Left: Naomi Campbell and Kate Moss in Paris, shot for American *Vogue* in 1996. © Ellen von Unwerth

"I never planned on being a model; it wasn't something I ever thought about. As a teenager I wanted to dance."



As a model I've always wanted a photographer to tell me what they want

I love to be moulded into something new. Much of the fun is seeing how each photographer is going to recreate me. In 1988, Peter Lindbergh shot me for Italian *Vogue* in a story inspired by Josephine Baker. Peter is extremely vocal when giving instructions and often makes me laugh. I had my hair gelled back and Peter wanted me to act quirky like Josephine Baker. So there I was dancing the Charleston, kicking a leg up, trying to do whatever I could to convey that quality.

Naomi photographed in Deauville, France, for *Vogue Italia*, July/August 1988. © Peter Lindbergh



“What strikes me about Naomi’s beauty is that she is the only model that makes us contemplate the ‘art of beauty’: strong, seductive, metaphysical, elegant and incomparable. A Naomi cover is forever.”

—Stefano Pilati

Naomi shot for *Interview*, October 2010.

At 16 I got my first call to Paris

On my first day ... all of my money was stolen. No one told me to lock up my valuables and I lost everything my mother had given me. I didn't know anyone. Amanda Cazalet who was also shooting that day, suggested I come back with her. The only thing was, she had a fitting with a designer first. That was how I met Azzedine Alaïa. In those days I didn't have a French agent; shoots in Paris were booked directly out of London so there was no one in Paris looking after me. Azzedine said he'd speak to my mum ... and the next day I moved into his house. After that, whenever I was in Paris, I made a point of staying with Azzedine. I loved that you never knew who was going to show up for dinner; singers, architects, photographers. As a designer I think he is a genius. His dresses are like a second skin. Wearing them you feel elegant and sexy and feminine, just as a woman should. I don't care how long I have to stand to be pinned into one of his dresses because watching him create is mind-blowing.

> "I always felt there was something very special and particular about her. She's like a racehorse. Very elite."
>
> —Azzedine Alaïa



Naomi and fashion designer Azzedine Alaïa, 1987, shot for an Alaïa campaign.
© Arthur Elgort/Art + Commerce



“Naomi is like a silent-movie star in an age of noise. She is unique.”

—Bono

Shot for American *Vogue*, March 1998.





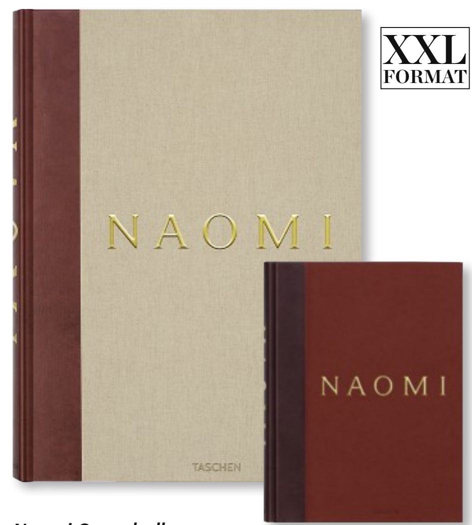
Naomi photographed
for *V* magazine, USA,
Summer issue, May 2007.
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Naomi by Naomi: a fabulous life in words and pictures

In a two-volume tribute of photographs and autobiographical text, TASCHEN celebrates the incomparable beauty and energy of Naomi Campbell: supermodel, entrepreneur, activist, and provocateur. Reigning as a top model since the age of 15, Naomi changed history as the first black model to grace the cover of French **Vogue** ***and*** **TIME** ***magazine, and has worked with the best photographers of the '80s, '90s, and today on over 300 magazine covers, as well as countless editorials and advertising campaigns.***

This dazzling retrospective of Naomi's meteoric rise to stardom includes memories of her childhood and early modeling career, collaborations with fashion's finest designers, never-before-seen personal pictures, and some of the most stunning fashion shots of the past quarter century.

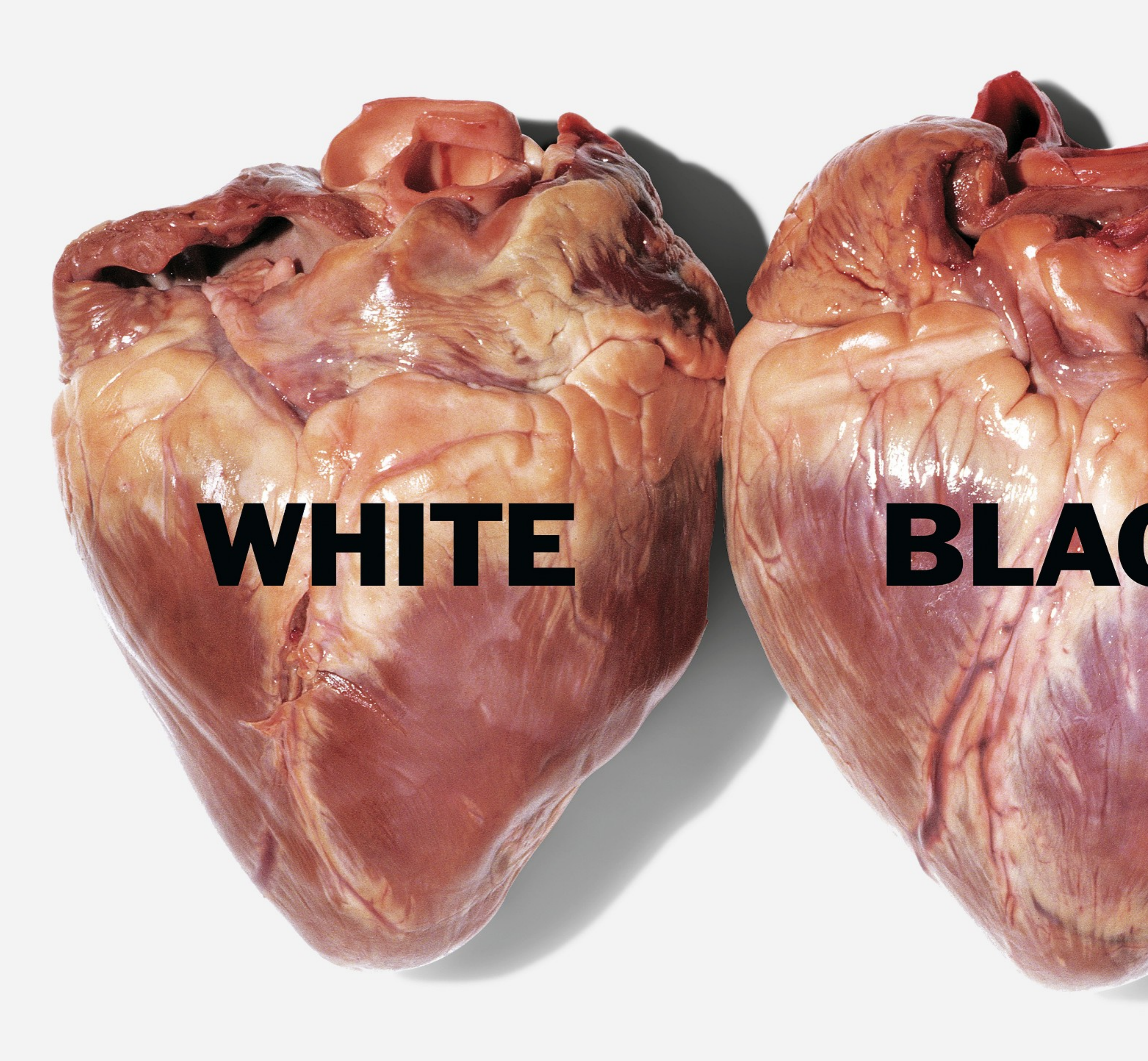
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Naomi Campbell
Supersize picture album with companion autobiographical text, 470 pages

Naomi shot for *Max*, Germany, June 1997.
© Ellen von Unwerth

THE PEOPLE WHO ARE CRAZY ENOUGH TO THINK THEY CAN CHANGE THE WORLD ARE THE ONES WHO DO

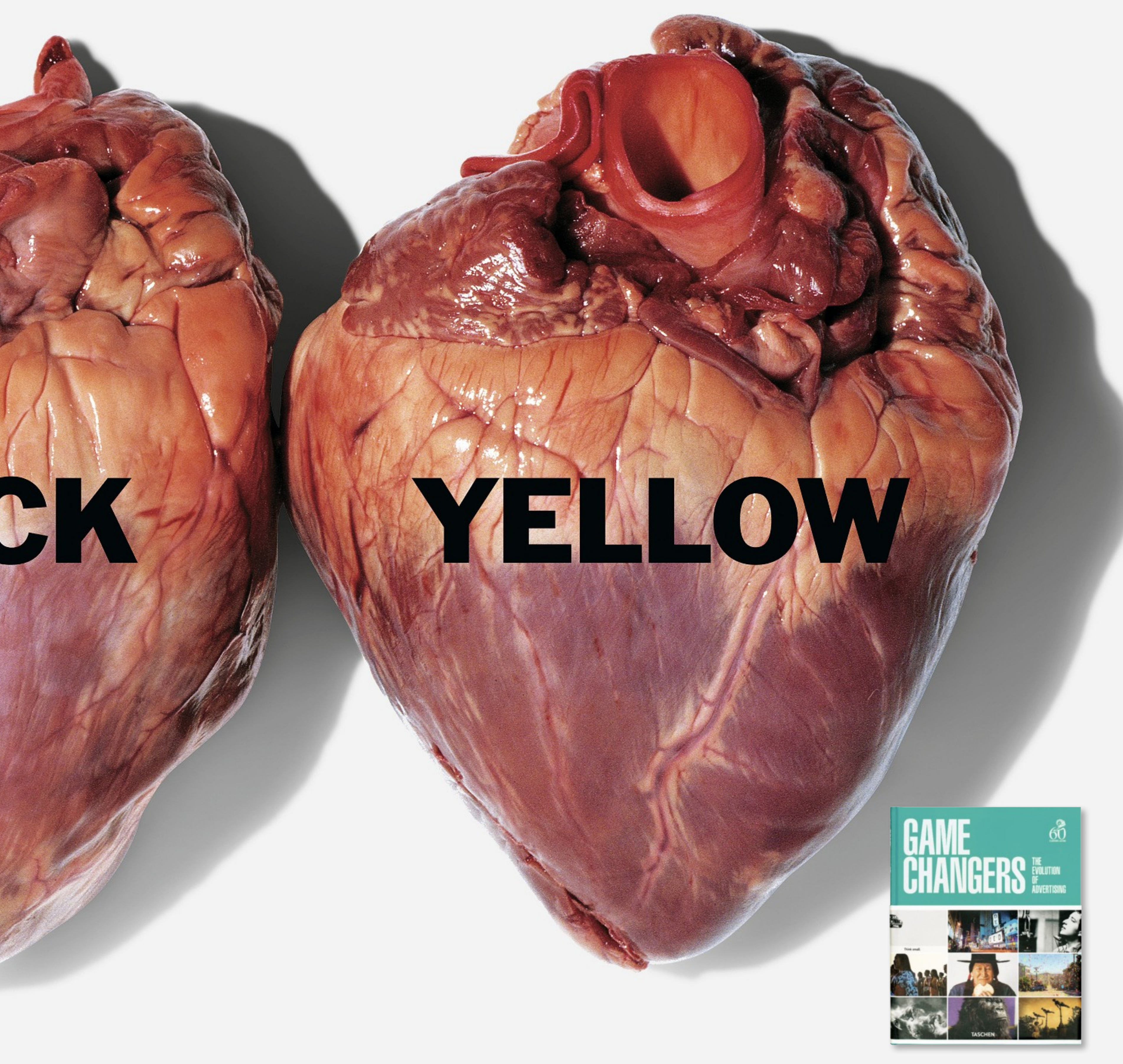


White, Black, Yellow

United Colors of Benetton, 1995

Italian photographer Oliviero Toscani was the creative director of brand communication for United Colors of Benetton and shot for the brand from 1982 to 2000. He created some of the most controversial and thought-provoking advertisements that connected Benetton to a variety of social issues. Several human rights organizations asked to use Toscani's work to further their goals, such as SOS Racisme, a French NGO. Toscani's photos of death-row inmates meant Benetton became known the world over for supporting the abolition of capital punishment.

"All I've done is put a news photo in the ad pages," said Toscani in an interview with *TIME* magazine. In 1993, commenting on the photographer's use of reportage in advertising, David Bowie wrote the lyric: "Getting my facts from a Benetton ad."



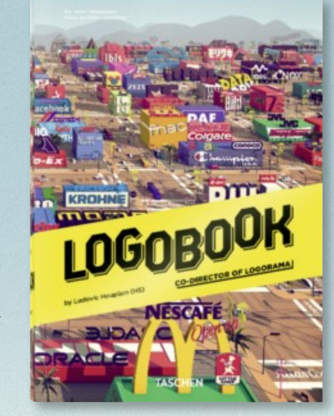
SIGNS OF OUR TIMES

A monumental logo compilation



The 2009 Academy Award-winning animated short Logorama, focusing on the use of logos and brands, became a point of reference for corporate culture.

The monumental archive amassed by co-director Ludovic Houplain is the foundation of this ultimate logo reference guide, featuring approximately 7,000 specimens organized alphabetically, with information about the designers, year of creation, country, brand, and company.



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776 pages
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Hailed by a welcoming flotilla, the *Mayflower II*, a scale replica of the famous original, enters New York Harbor with all sails set to a spanking breeze

Although she had crossed the Atlantic Ocean entirely under canvas, as her forerunner did, a passing helicopter will soon backwind her, and she'll have to be towed the final few yards to her berth. **Photo by B. Anthony Stewart, New York, 1957.**

THE BIG PICTURE

How *National Geographic* revolutionized photography and the art of storytelling





The Taj Mahal shimmering in the distance

might have been a workaday sight for railroad workers easing trains into Agra Fort Station. But it was never so to its builder, Shah Jahan, fifth Mughal Emperor of India, who raised the marble mausoleum to honor a late, lamented wife. It was said that he gazed upon it every day when later imprisoned by a usurper in the Agra Fort.
Photo by Steve McCurry, India, 1983.



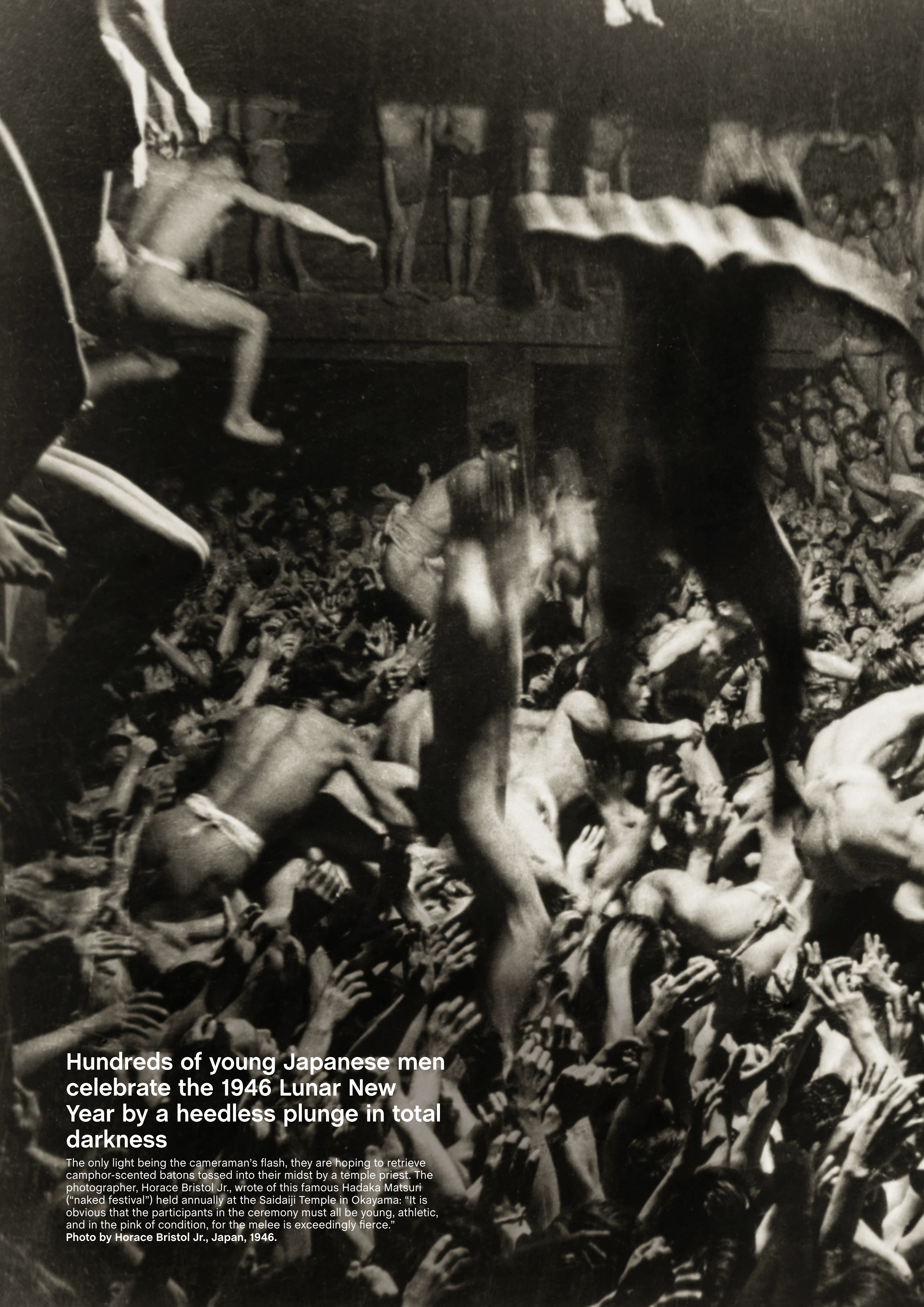
“¡Viva Zapata!” had once been their shout

and the cry still echoed in their aging ears whenever these veterans of the Mexican Revolution (1910–1920) recalled their leader, Emiliano Zapata. Champion of the downtrodden, Zapata is still revered by the peons of southern Mexico—and by anyone else who would agree with him that it is “better to die on your feet than to live on your knees.”
Photo by Thomas Nebbia, Mexico, 1977.

Forests of oil derricks once dominated the skylines

of such California towns as Long Beach and Huntington Beach. “In boom towns derricks often crowd almost into family kitchens,” wrote Frederick Simpich in June 1941 in “Today’s World Turns on Oil.”
Photo by B. Anthony Stewart, California, 1940.

Photo © National Geographic Creative



Hundreds of young Japanese men celebrate the 1946 Lunar New Year by a heedless plunge in total darkness

The only light being the cameraman's flash, they are hoping to retrieve camphor-scented batons tossed into their midst by a temple priest. The photographer, Horace Bristol Jr., wrote of this famous Hadaka Matsuri ("naked festival") held annually at the Saidaiji Temple in Okayama: "It is obvious that the participants in the ceremony must all be young, athletic, and in the pink of condition, for the melee is exceedingly fierce."
Photo by Horace Bristol Jr., Japan, 1946.







Emerging from the darkness of the Wawona Tunnel, tourists always scramble out of their cars to take in that first stupendous view of the Yosemite Valley

El Capitan soars in granite majesty to the left, distant Half Dome peeks over the shoulder of a rounded ridge, and to the right Bridalveil Fall tumbles in spray for 620 feet beneath Cathedral Rocks.
Photo by B. Anthony Stewart, California, 1965.



Framed by the work of both man and nature

A stoic monk stands in the doorway of Ta Prohm, one of the many ruined temples found in Cambodia's sprawling Angkor complex.
Photo by Robert Clark, Cambodia, 2009.

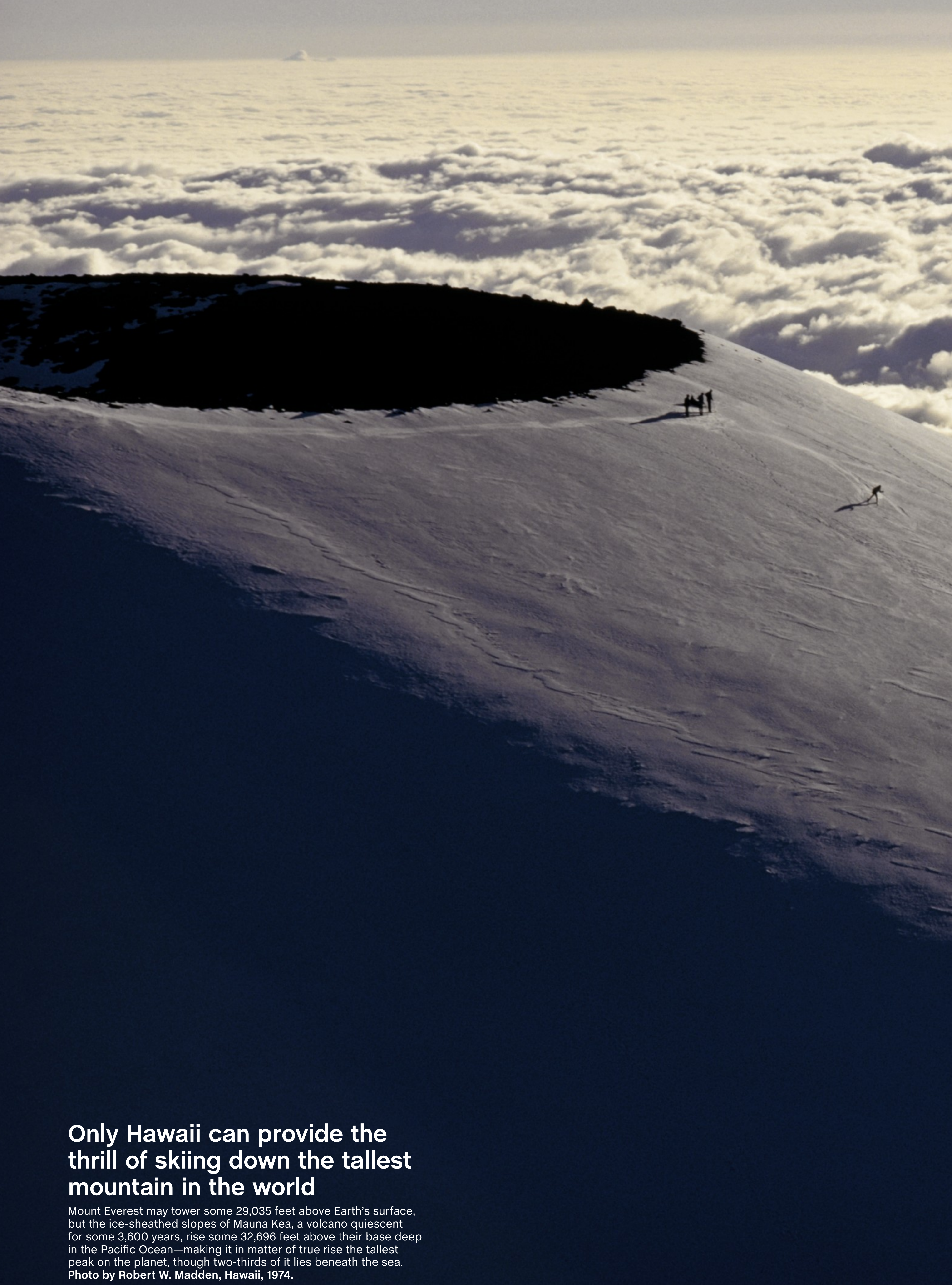


Making the most of their brief summer, passengers on a Sunday excursion up Siberia's Lena River frolic ashore by tossing a beach ball

"Settlers from more southern latitudes find it difficult to get used to these nightless summers and dayless winters," photographer Dean Conger noted in the March 1967 issue. Siberians practically hibernate in winter, he observed, "and live fully, almost without sleep, during the summer nights."
Photo by Dean Conger, Soviet Union, 1966.

A shepherd leading his charges down a busy Rue Georges Picot in Beirut

He epitomizes the contrasts often encountered in mid-20th-century Beirut, as he wears Arab garb but also a Western-style jacket. Part Muslim and part Christian, part East and part West, Lebanon's capital was the "Paris of the Middle East," as famous for its glittering cafés as for its banks, bazaars, and trading houses.
Photo by Thomas J. Abercrombie, Lebanon, 1957.



Only Hawaii can provide the thrill of skiing down the tallest mountain in the world

Mount Everest may tower some 29,035 feet above Earth's surface, but the ice-sheathed slopes of Mauna Kea, a volcano quiescent for some 3,600 years, rise some 32,696 feet above their base deep in the Pacific Ocean—making it in matter of true rise the tallest peak on the planet, though two-thirds of it lies beneath the sea.
Photo by Robert W. Madden, Hawaii, 1974.



A strange sight to encounter in a Mexican dugout canoe

Two captive jaguars sprawled out amidships, greeting the photographer with a growl, or is it a yawn?
Photo by Steve Winter, Mexico, 2000.

A walking stick on one shoulder, a hunting bow slung over the other

A Bushman watches relatives stride across the dunes near the boundary of Kalahari Gemsbok National Park. Although their ancestors have hunted in these deserts for thousands of years, the Bushmen, or San, have had to fight for continued access to this sanctuary—established in 1931 to protect migrating gemsbok and other herbivores—and to the contiguous Gemsbok National Park in Botswana as well.
Photo by Chris Johns, South Africa, 1995.

A masked Chokwe tribesman poses before a fetish tree adorned with skulls, horns, and animal bones

Once among Angola's most powerful tribes, the Chokwe crafted some of the finest ritual masks in Africa. Carved from wood or made from bark stretched over a wicker framework, the masks, which are charged with sacred power, are used in initiation ceremonies and sometimes donned for dramatic entertainment.
Photo by Volkmar K. Wentzel, Angola, 1960.







A six-inch weedy sea dragon might appear formidable, at least to a tiny crustacean

But evolution has played a trick upon him: the wily female of the species has deposited her 100–250 eggs beneath his tail, then fled into the seaweed, leaving him not only to fertilize them but also to spend the next three to five weeks protecting the pink mass until the eggs hatch.
Photo by Paul A. Zahl, Australia, 1977.







Photo © National Geographic Creative

Life teems on a Hong Kong staircase

When seen from the harbor, the city rose so steeply to cloud-capped Victoria Peak that buildings seemed to stand atop one another. While the British colony's main avenues ran horizontally, the numerous cross streets resembled ladders, and some were so precipitous that they turned into stone steps, traversable only by foot or sedan chair.
Photo by W. Robert Moore, Hong Kong, 1931.

Gazing tragically through her veil

Italian actress Benedetta Buccellato prepares to take a Sicilian stage for her role in Aeschylus's Prometheus Bound.
Photo by William Albert Allard, Italy, 1995.



Kenyans trudging along a road battle clouds of flying locusts

Spawned in the vast deserts to the north, periodic irruptions of locusts brought millions of insects descending upon everything in sight, devouring crops, destroying grasslands and forests, even covering roads so thickly that cars skidded out of control. One 1954 locust plague blanketed more than 77 square miles of Kenyan countryside with an estimated 50 billion individual insects.
Photo by Gervais Huxley, Kenya, 1940s.

A comely goatherd pipes a tune in the wastes of the Sinai Desert

Wild and rugged, this no-man's-land—occupied by Israel at this time as a result of the 1967 Six-Day War—had been claimed by Egypt for thousands of years, but was really home only to wandering Bedouin tribes.
Photo by David Doubilet, Egypt, 1981.

An eternal flame blazing at its heart

Baghdad's split-domed al-Shaheed Monument, or Martyr's Memorial, ostensibly commemorates the Arab victory over the Persians at al-Qādisiyyah in A.D. 637. That was the battle Saddam Hussein invoked in 1980 before invading the modern Persia, Iran. Eight years later, when with help from the West, the Arab Gulf States, and the liberal use of chemical weapons he ended the Iran–Iraq War (1980–88), the monument also came to honor the nearly half million Iraqis killed in that conflict (a million Iranian dead did not count)—all in vain, as not an inch of territory ultimately changed hands.
Photo by Steve McCurry, Iraq, 1984.



Photo © National Geographic Creative

Photo © National Geographic Society Image Collection and Archives

Opposite: Photo © National Geographic Society Image Collection and Archives



Setting his tripod upon a ledge at Toroweap Overlook

photographer Michael Nichols prepares to photograph the Grand Canyon. His challenge was to depict something as iconic—or overly familiar—as the Grand Canyon in an entirely new way, "to work through the clichés so that you can get to the good stuff," he said. "It's incredibly difficult technically, but I don't want anybody to see the technical when they see the picture. It's supposed to be spiritual."
Photo by John Burcham, Arizona, 2005.







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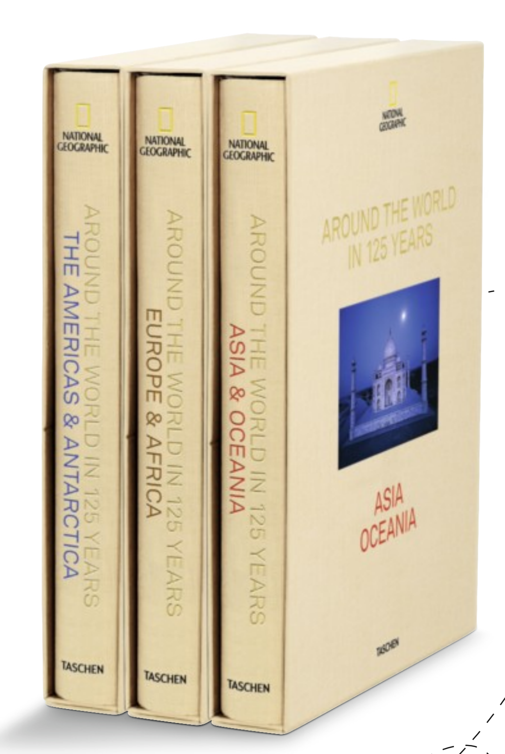
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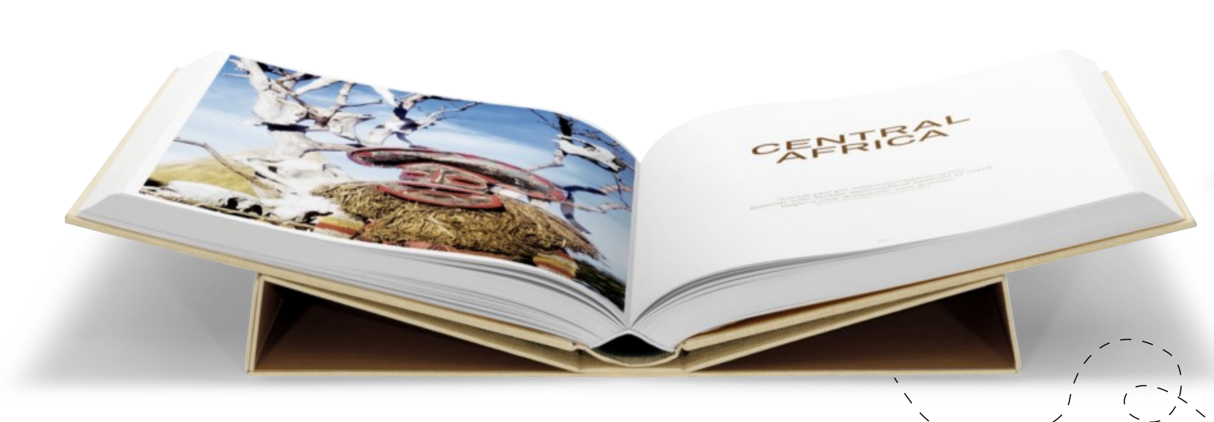
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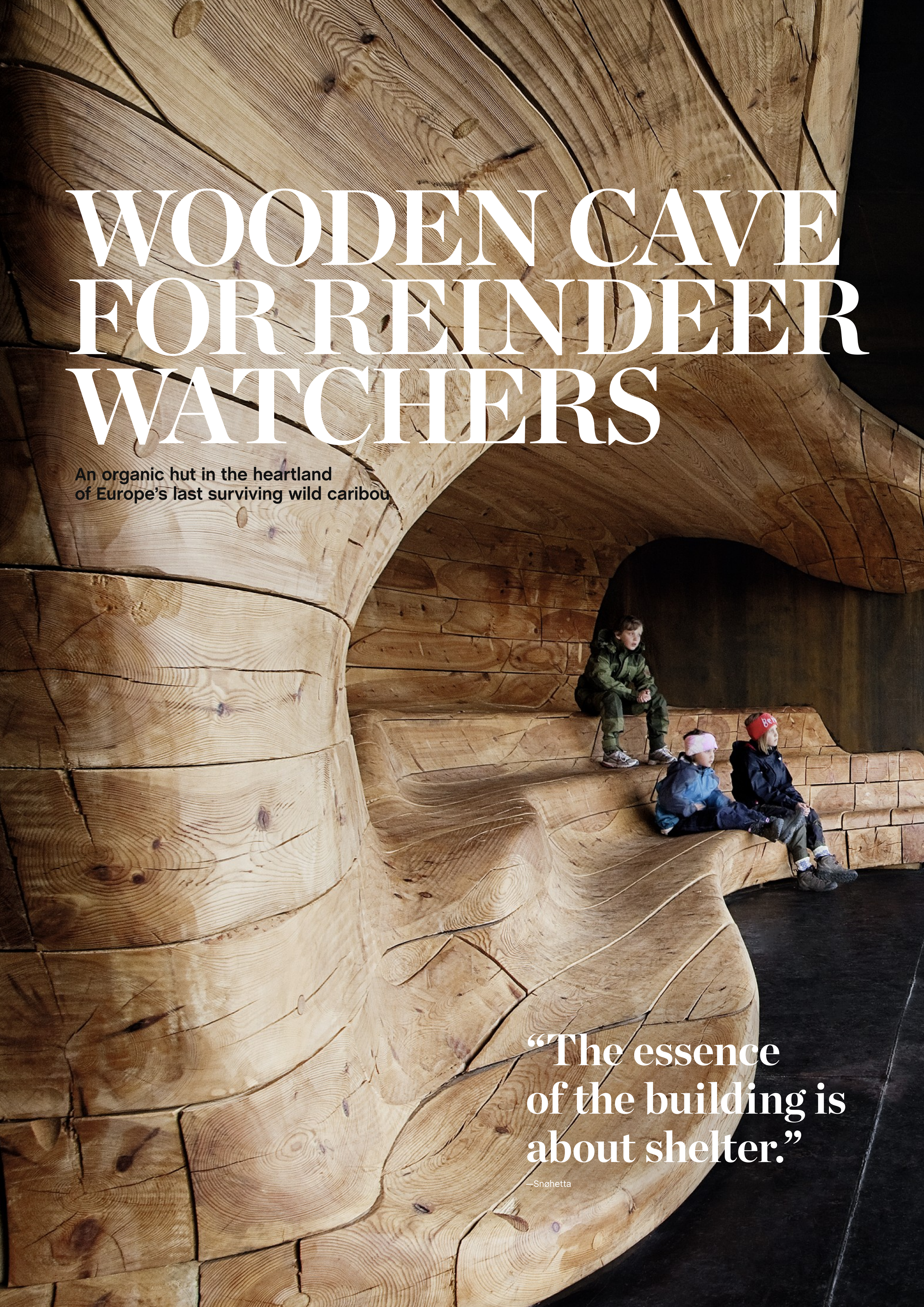
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WOODEN CAVE FOR REINDEER WATCHERS

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"The essence of the building is about shelter."

—Snøhetta



WILD REINDEER CENTER, NORWAY

SNØHETTA

This pavilion is located near the Dovrefjell National Park at an altitude of 1220 meters above sea level. It is open to the public every day of the year and is used to observe reindeer. The structure is designed with a "rigid outer shell and an organic inner core," with an emphasis placed on quality and durability because of the harsh climate. With help from 3D digital models, the wooden forms were created from 25-centimeter-square pine timber beams, assembled in a traditional method using only wooden pegs as fasteners. The architects describe the building as a "shelter." "The cave with its integrated benches interprets the intimacy generated between people and landscape."

Photo © Ketil Jacobson

Photo Jan-Olav Storli © Captains Voyage



“I sensed a need for a mutual appeal and awareness.”

—Go Hasegawa

Photos © Iwan Baan

HOUSE IN KOMAZAWA, JAPAN

GO HASEGAWA

This two-story timber house has an external wall made of eucalyptus, and a gabled roof typical of neighboring structures. Slatted floors offer an unexpected connection between one story to the next. "I sensed a need for a mutual appeal and awareness," says Hasegawa.

LI YUAN LIBRARY, CHINA

LI XIAODONG

"We can't compete with nature's splendor," says Li Xiaodong of the location of this library, in a village a two-hour drive from the center of Beijing. Aiming for an inconspicuous structure with an "expressive" ambience, the architect worked with locally sourced wood and played with levels and spaces in the light-suffused interior.



Photos © Li Xiaodong Atelier

INGRID HOUSE, CHILE

WMR

Buffeted by strong winds, Ingrid House boasts 360° views from its carefully positioned terraces, designed to take advantage of different times of the day. Aside from metal window frames and broad glazing, the house is made essentially of wood, incorporating such elegant features as this staircase, seemingly floating through the dining area.



Photos © Sergio Pirrone

"The Ingrid House is not much more than a sophisticated shelter standing on a coastal cliff, with a 360° view."

—Philip Jodidio

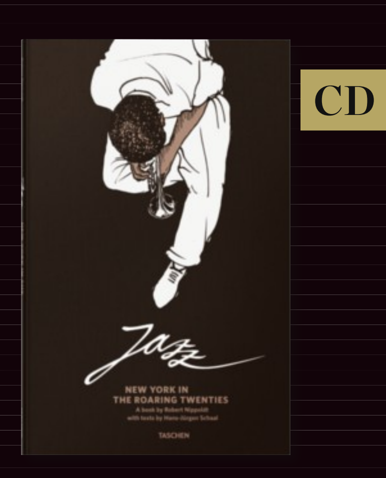
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Panama City

At the crossroads of two oceans and two continents, Panama City is a dynamic metropolis. That's never been truer than it is today. Everywhere in this steamy tropical town are foreign investors talking shop in upscale cafés, expat fortune-seekers toasting their fates in wine bars, cranes stalking the rooftops of a skyline that seems to grow before your eyes, and — on the downside — traffic that puts even the most congested North American city to shame. All of the building and hype has local residents calling Panama City the "Dubai of the Americas." They're only half-joking.

— BY FREDA MOON

FRIDAY

1 *Start With Ceviche* 3 p.m.

The Peruvian chef Gastón Acurio's ceviche restaurant **La Mar** (507-209-3323; lamarcebicheria.com) serves an eclectic selection of citrus-marinated fish, from the classic to the Asian-inspired perú tai. For Panamanian-style ceviche, walk the Cinta Costera — a boardwalk park that follows the waterfront — to the **Fish Market** (Panamerican Highway and Calle 15 Este), where paper cups of shrimp, octopus, corvina, or black conch ceviche are priced for snacking. Or buy fresh fish or lobster and head upstairs to the restaurant, which will cook your catch for a modest fee.



2 *The Old Neighborhood* 6 p.m.

On the cusp of revival for years, Casco Viejo, the city's formerly dilapidated colonial quarter, has turned the corner. The area still buzzes with a creative energy. But, for good or ill, the old town seems comfortable in its newly painted, nouveau-riche skin. Watch the sun set with a glass of wine or a cold Panamanian cerveza while neighborhood kids play among the mangroves in front of **La Rosa de los Vientos** (Calle Octava, Casco Viejo; 507-211-2065), an Italian restaurant with waterfront seating. After sunset, explore the avant-garde scene at the neighborhood's shops and galleries.

3 *Caribbean Style* 8:30 p.m.

Manolo Caracol (Avenida Central and Calle 3, Casco Viejo; 507-228-4640; manolocaracol.net; $$) holds a mirror to the place it calls home, reflecting the country's Caribbean-infused culinary traditions with a swaggering self-confidence. Stashed away on a side street across from a ruined church, the restaurant takes its name from a famous Spanish flamenco singer. But the real star here is the restaurant's Spanish owner, Manuel Madueño, whose 10-course chef's menu offers simple preparations of seasonal ingredients, like essence-of-seafood soup or a salad of bitter lettuce and green mango.



4 *Moonlit Promenade* 10 p.m.

Walk off dinner on the promenade, where lovers canoodle in the moonlight. Then kill an hour at **DiVino Enoteca** (Avenida A and Calle 4, Casco Viejo; 507-202-6867; enotecadivino.com), an upscale wine bar with low light, Iberian ham hanging behind the counter, and black-and-white movies playing silently on a far wall. Peruse the lounge's art, food, and design books, or schmooze with the crowd of urbane expats, artists, and intellectuals.

5 *Shake a Tail Feather* 11:30 p.m.

In keeping with its old Cuba vibe, **Habana Panama** (Calle Eloy Alfaro and Calle 12 Este, Casco Viejo; 507-212-0152; habanapanama.com) blends in with the crumbling edifices at the edge of Casco Viejo's refurbished core. Inside this retro dance hall, there's a plush red interior featuring photographs of Cuban musical greats and hours of steamy salsa dancing. With live bands, a modest cover charge, and a clientele of limited inhibitions, this is one of the hottest dance spots in town.

SATURDAY

6 *Euro-Panamanian Mix* 10 a.m.

Set up in the home of the French designer Hélène Breebaart, a former Christian Dior representative who has lived in Panama for more than 40 years, **Breebaart Boutique** (Calle Abel Bravo, Casa No. 5; Obarrio; 507-264-5937; breebaartpanama.com) produces custom clothing that puts a contemporary spin on the elaborate textile art of the country's indigenous Guna people. Embroidered napkins are easily affordable; clothing is varied in price and the production time is about a week.

7 *Gehry Tours* 1 p.m.

The new **BioMuseo** (Amador Causeway; www.biomuseopanama.org), devoted to exhibitions on natural history and science, was



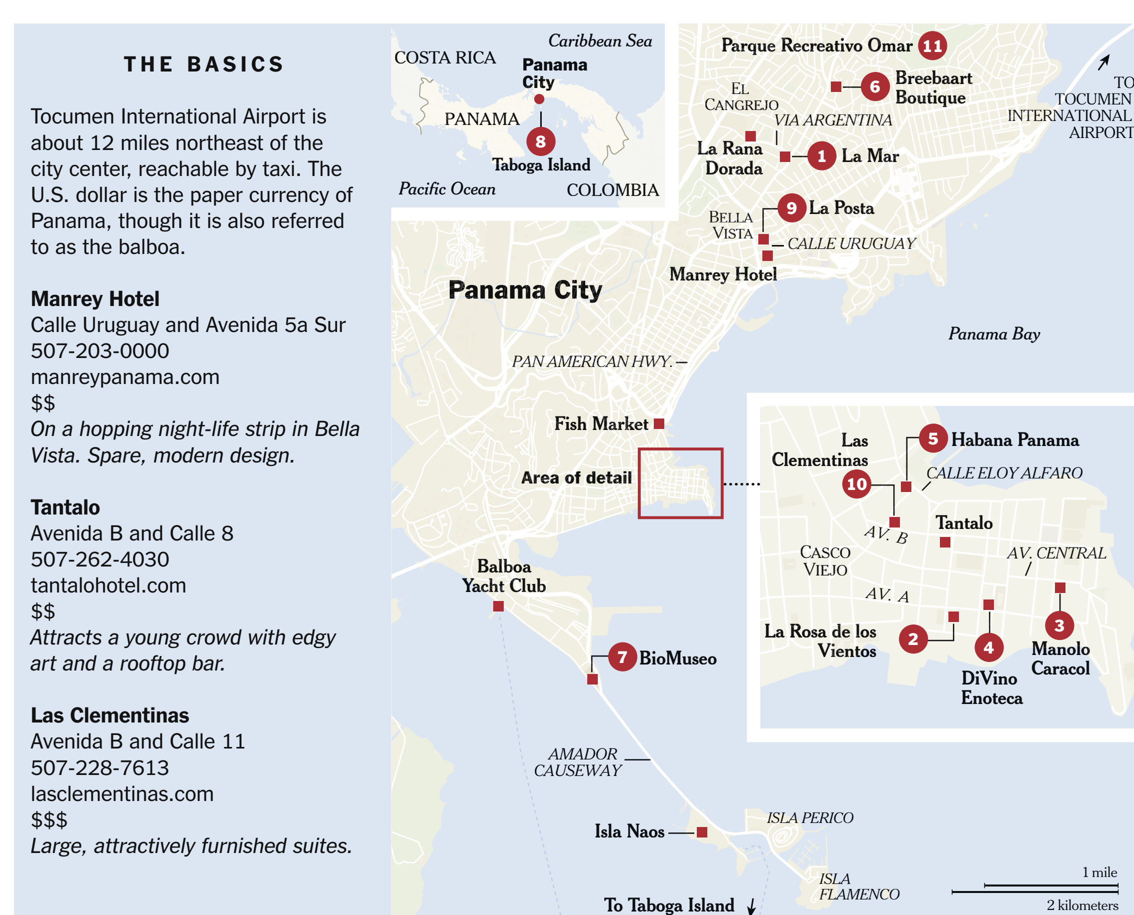
expected to be a multiyear building project from the start of construction in 2004, and delays stretched it out farther and farther, with opening day postponed more than once. But even unfinished, this eye-popping Frank Gehry–designed structure, combining Gehry's signature clash of angles and shapes with vivid exterior colors, quickly became an attraction just for its mind-bending appearance. You won't miss it on the skyline, but for a closer view, sign up for a tour.

8 *Fast Boat, Slow Boat* 3 p.m.

See the Panama Canal from the vantage of the ships that use it. From the Balboa Yacht Club (Amador Causeway; 507-228-5196) take the "rapida" (fast boat) to **Taboga Island**, the day trip of choice for beach-obsessed Panamanians. The 30-minute, 12-mile trip departs from the Amador Causeway, a palm-tree-lined peninsula built from canal construction debris, and makes its way through the maze of freighters lined up at the waterway's mouth. Taboga, nicknamed the Island of Flowers, is famous for its varied flora, its tan beaches, and its fish shacks. Splash in the warm Pacific before returning on the 5 p.m. slow boat, the *Calypso Queen* ferry (Isla Naos, Amador Causeway; 507-314-1730).

9 *Into the Night* 7 p.m.

La Posta (Calle Uruguay and Calle 49; 507-269-1076; lapostapanama.com; $$) is the flagship restaurant in the David Henesy–Carolina Rodriguez mini-empire. The place has an unpretentious air — fans whirring overhead, joshing guayabera-wearing servers. The fare is Caribbean-Italian, and reservations are a must on weekend nights. Try house-made pasta or seafood dishes like jumbo prawns with passion fruit. Have an after-dinner beer at **La Rana Dorada** (Via Argentina and Calle Arturo Motta, El Cangrejo; 507-269-2989), an Irish pub-style bar named for Panama's most famous endangered species, the golden frog. Later, move on to the poolside lounge on the roof of the **Manrey Hotel** (Calle Uruguay and Avenida 5a Sur, Bella Vista; 507-203-0000; manreypanama.com), where DJs play on weekends.



SUNDAY

10 *Prix Fixe Brunch* 10 a.m.

For a leisurely meal, **Las Clementinas** (Avenida B and Calle 11, Casco Viejo; 507-228-7613; lasclementinas.com) has a fixed-price brunch that includes a selection of omelets, empanadas, risottos, and parfaits. There are English-language magazines to skim and a collection of New York–centric sketches and memorabilia on the bathroom walls.

11 *Green Zone* Noon

Succumb to the weekend's lazy pace with a stroll through **Parque Recreativo Omar** (Avenida Belisario Porras), a 140-acre expanse of green at the city's center. Omar is a respite from urban life and home to an impressive sculpture garden, the National Library, and a prominent statue of the Virgin Mary. There are also soccer and baseball fields, tennis courts, and a flower-lined swimming pool. Pick up a fresh fruit juice near the park's entrance. Then savor your tropical elixir beneath a towering tree on a picnic-perfect lawn.



ART HOUSE

Creative habitats around the globe

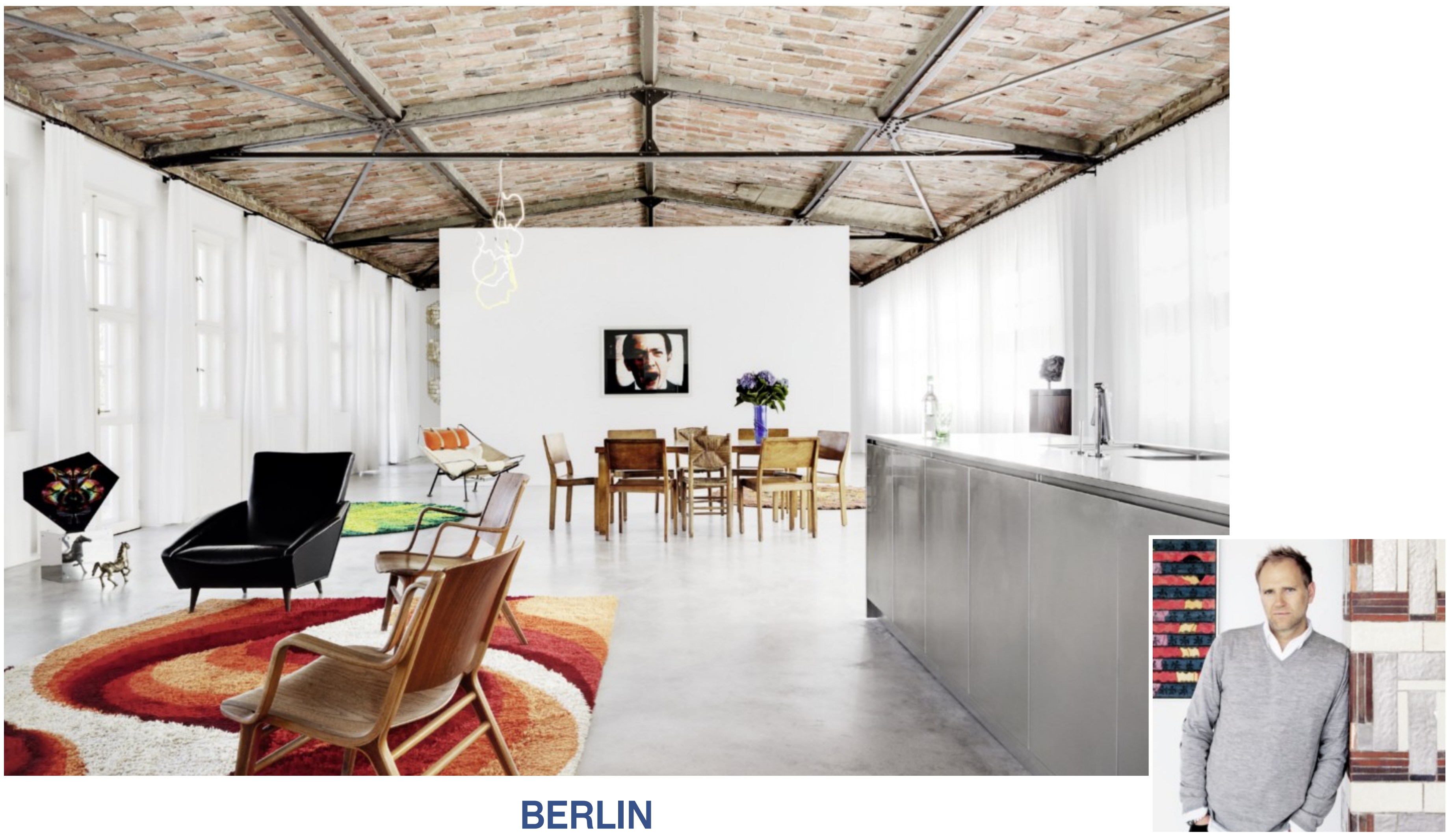


SHELTER ISLAND, NY

JONATHAN ADLER & SIMON DOONAN

WHO Adler (below left) is a New York–based home-furnishings guru and decorator who started out as a potter. Doonan is creative-ambassador-at-large of Barneys New York department stores and the author of several books on life and style. **WHAT** A 307 m^2 (3,300 sq. ft.) three-bedroom new-built bungalow. **WHERE** On the Atlantic shore of Shelter Island. **COLLABORATORS** The pair worked with the Connecticut firm Gray Organschi Architecture ("kindred spirits") and Hamptons builder Carlos Routh ("enthusiastic, intelligent, patient"). **BIG HONOR** In 2009, Doonan was invited by President Obama and the First Lady to decorate the White House for the holidays. **TV FAME** Adler was a judge on the Bravo show Top Design. Doonan's memoir, *Beautiful People*, was adapted into a BBC series. **FOUR-LEGGED FRIEND** When naming their perky Norwich terrier "Liberace," the couple—who were married in California in 2008—had a not-so-hidden agenda: "It's important to keep alive the memory of eccentric funsters," says Adler.

(Photographed by Powers, production by Dominic Bradbury)



PARIS

BERNHARD WILLHELM

WHO German-born fashion designer Bernhard Willhelm. **WHAT** His 40 m^2 (430 sq. ft.) studio apartment in a 1972 building with a terrace the same size. **WHERE** In the 11th arrondissement near St. Ambroise church. **CONCEPT** "Meine Welt, my world, as will and representation, to quote Schopenhauer," states Willhelm. **HIS PARTNERS IN CRIME** Efe Erenler, a Berlin-based interior designer formerly of Erenler Bauer, who started to build things early on: "My father says, 'Efe, when you were three, you tried to take the drill out of my hands.' " Paris-based architect Caspar Muschalek praises the collaborative nature of the project: "Our role was to make sure that Mr. Willhelm's many ideas could settle, crystallize, and then be realized professionally." He and Erenler have also worked jointly on the interiors of the Sessùn boutiques in Paris and Berlin. **NO GO** Willhelm suggested lifting in the huge marble slab for his bathroom via helicopter. "I said, 'We'll need Daniel Craig as the pilot to get a permit for this,' " laughs Erenler. **LET THEM GROW** Defying expectations, the wild 'n' wacky Willhelm has created a dainty rose garden on the terrace with the help of artist friend Nadine Stich.

(Photographed by Jan Bitter, portrait by Juergen Teller)

BERLIN

MICHAEL FUCHS

WHO Art dealer. **WHAT** A 450 m^2 (4,844 sq. ft.) two-bedroom apartment. **WHERE** Top floor of the Ehemalige Jüdische Mädchenschule (Former Jewish Girls School), built by architect Alexander Beer in 1927/28, in Berlin-Mitte's Auguststraße. Fuchs renovated the red-brick building with Grüntuch Ernst Architekten. **ON-SITE DINING** The former sports hall houses the chic Pauly Saal bar and restaurant. Also on the ground floor is Mogg & Melzer Delicatessen. **LIVING ABOVE THE SHOP** In his gallery on the fourth floor, Fuchs shows the likes of Howard Hodgkin, Frank Stella, and Bernar Venet. The building is also home to Museum The Kennedys, CWC Gallery, and Eigen + Art Lab. **MOST MEMORABLE DESIGN ENCOUNTER** "Sharing a bottle of wine with Verner Panton, in the great Dane's spaceship of a living room in Basel, Switzerland." **PEDAL POWER** Right after moving in, Fuchs rode his bike down the 40 m (130-foot)-long corridor. "I felt like eight or nine years old, doing something my parents definitely shouldn't know about," he says with a laugh.

(Photographed by Hiepler, Brunier, styled by Stephan Meyer)





SÃO PAULO

PAULO MENDES DA ROCHA

WHO Leading figure of Brazil's Paulista School of architecture and 2006 Pritzker Prize laureate. **WHAT** A 400 m^2 (4,306 sq. ft.) four-bedroom house originally built in 1969 and renovated 2008–10. **WHERE** Nestled against a steep slope in the upscale, leafy neighborhood of Pacaembu. **THE CLIENT** Houssein Jarouche, owner of the São Paulo design emporium MiCasa, which spans three buildings—he commissioned one from hip architectural firm Triptych and another from Marcio Kogan. **CLOSE TO HOME** Almost all of Mendes da Rocha's major projects have been in São Paulo. Among them, the Brazilian Sculpture Museum and Chapel of Saint Peter. **YOUNG AT HEART** "Paulo is 45 years older than me," says Jarouche, "yet I feel we're the same age because he's so modern." **MENDES ON STYLE** "I think everything superfluous is irritating." **MENDES ON LIFE** "Walking to school, it's the beginning of civic life. If you drive your child, it's a crime." (Photographed by Piero Gemelli, styled by Beatrice Rossetti, portrait by Paulo Mendes Da Rocha Jr.)

NEW YORK

DOUG MEYER



WHO New York–based decorator. **WHAT** The 167 m^2 (1,800 sq. ft.) duplex rental of fashion designer Sylvia Heisel and her husband, the sculptor Scott Taylor. **WHERE** In a new Chelsea building. **PARTNERS IN CRIME** Heisel and Taylor create Neo-Dada art installations like the maze of giant white balloons that led to a “cloud room” in a 2012 show at the Pacific Design Center in West Hollywood. **PAST LIFE** During the 1990s, Meyer ran a newsstand in South Beach, Miami. Gianni Versace would regularly pop in for his *Corriere della Sera*. **PRESENT LIFE** With his brother, Gene, Meyer also designs homeware and fashion accessories. **OVER THE POP** In most of his other projects, Meyer favors bright hues. As a child, he asked his mother for an all-pink bedroom. **QUICK-CHANGE ARTIST** He redoes the décor of his own apartment every year. A recent incarnation saw the walls covered with a patchwork of 3,000 colored sheets of paper.

(Photographed by Mark Roskams / Tripod Agency)

LISBON

JAVIER CARRASCO GONZALEZ & JUAN DE MAYORALGO

WHO Lisbon-based Spanish decorating duo. **WHAT** Baixa House, an 18th-century building that was renovated by local architect José Adrião and has been transformed into a guesthouse with 12 serviced apartments, ranging in size from 55 to 90 m^2 (592–969 sq. ft.). **WHERE** In the heart of the historic Baixa District. **CLIENT** Spanish landscape designer Jesús Moraime, who owns the hotel. **DAFT FOR CRAFT** De Mayoralgo, below right, trained in traditional weaving techniques at a factory in the Alentejo region, while his partner perfected his sewing skills with a Lisbon tailor. **COMPLETED PROJECTS** They include apartments in Madrid and the Swiss Alps, a villa on La Palma in the Canary Islands, and the soberly chic Altair restaurant in Mérida, Spain. **THEIR LISBON TIP** To first-time visitors, Carrasco González, below left, recommends a fado cabaret evening in Alfama—“Nothing represents better the spirit of the Portuguese people.” De Mayoralgo suggests “a boat trip on the Tagus to see the city from a completely different perspective.”



(Photographed by Ana Paula Carvalho, styling and portrait by María Ulecia)

LONDON

SALLY MACKERETH

WHO A partner in the London-based architecture practice Wells Mackereth. **WHAT** A 330 m^2 (3,552 sq. ft.) one-bedroom home that stretches over two very different structures—what was probably a Victorian coach house and a soaring brand-new building. **WHERE** London's Little Venice district. **THE CLIENT** The son of a Sudanese telecoms mogul, Hosh Ibrahim is not only a former actor turned property developer, but also a big fan of contemporary architecture. Handsome and impeccably dressed, he once paid a small fortune at a charity auction to kiss supermodel Kate Moss. **MODERNIST INSPIRATION** Mackereth admires the bold residences of architect John Lautner, whom she met on a student trip to California. **MINIMALIST FAN** John Pawson has called the Little Venice House "magical and inventive." **LIVE WHAT YOU PREACH** For clients, Wells Mackereth aims for "inspirational spaces designed to thrill and empower." Under the same mantra, Mackereth and her husband transformed a Norfolk lighthouse into their own weekend home. (Photographed by Simon Upton © The World of Interiors, portrait by Simon Bevan)



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Complex simplicity

The seminal book on Portugal's master architect



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"The important thing is how this geometry encounters the natural elements, and how the landscape is transformed."
—Álvaro Siza

HOUSE IN OUDENBURG

BELGIUM

Part of a farm complex, this project involves the renovation and extension of existing buildings to create a house and an art gallery. Álvaro Siza employed forms inspired by the farm structures to create simple, "unpretentious" volumes. Limited glazing, which is frequent in his work, but also corresponds to the older buildings on the site, is used in a way that carefully studies the light conditions in Belgium, obviously quite different from those in Portugal.



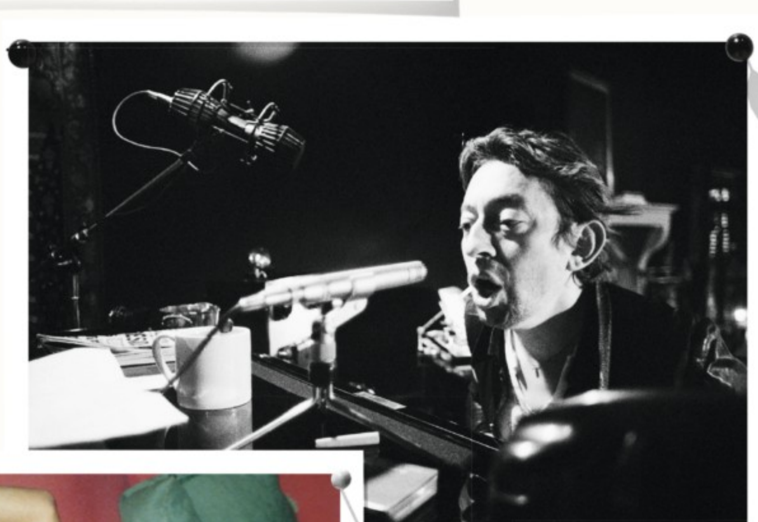
Photos © Duccio Malagamba



Je t'aime... moi non plus

A family album of Jane and Serge by Jane's brother, Andrew










LE TORCHON BRÛLE chez les Gainsbourg
FABIOLA
FABIOLA

















Love at first sight

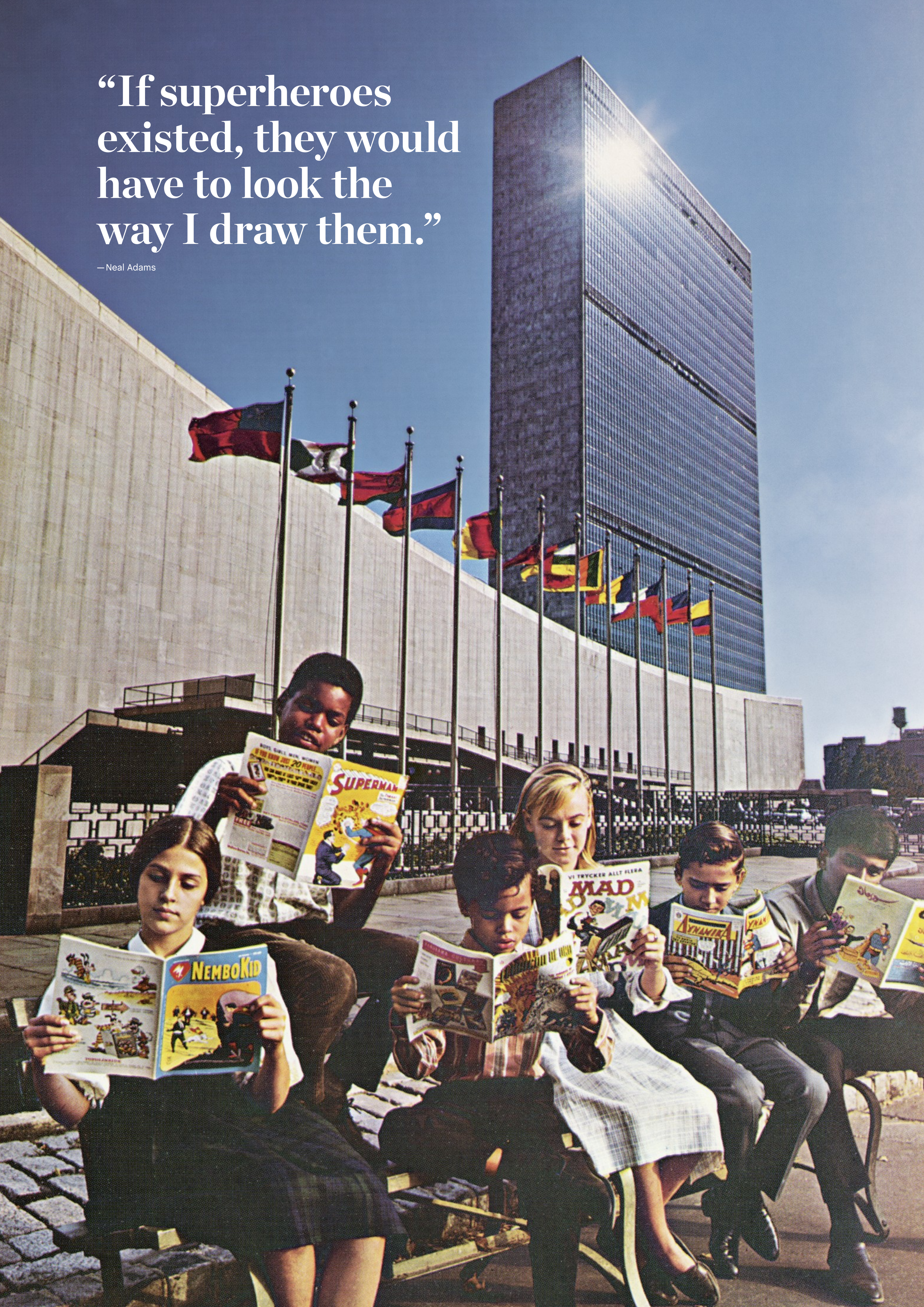
When Andrew Birkin showed me his pictures of Jane and Serge, it was love at first sight. Not at all, as it turns out, the same feeling young Jane had when she met Serge: she initially found him rude—even, as Andrew remembers, "horrible." The free-spirited English girl and the sardonic chain-smoking poet-musician, 18 years her senior, made an odd couple indeed—but a couple they did make. A highly public love affair it was in many ways: Jane and Serge's passion was shared with fans in the form of some very steamy songs, an entire concept album, and endless press coverage. Jane's English-tinged French and timid innocence were the perfect foil for Serge's dark, audacious persona; as a couple they were idolized, and still are.

So much surrounds the mythology of Jane and Serge, but little of this is apparent in Andrew's photographs. A loving brother's snapshots of his sister, her French boyfriend, and their family and friends: nothing more, but at the same time so much more. Jane is a girl, then a young woman, then a woman in love, then a mother—but always Jane. Her radiance is evident, as is Andrew's affection for her. Serge is warm, impulsive, audacious—Andrew's affection for him is evident, too. This book is all about love. We see it in front of the lens and feel it emanating from behind the lens. Just as a family album should be.

Alison Castle, Paris, 2013



Jane & Serge.
A Family Album
With poster, sticker, and various goodies, edited by Alison Castle
172 pages
$ 59.99 / € 39.99 / £ 34.99

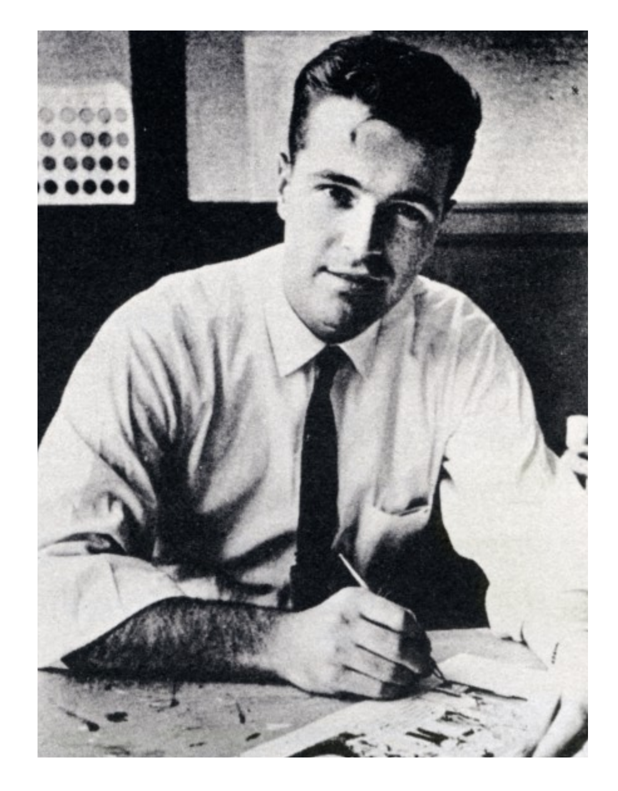


“If superheroes existed, they would have to look the way I draw them.”

—Neal Adams

The superhero in the Space Age

An exclusive interview with Neal Adams by Paul Levitz



Neal Adams is legendary for a career that changed comics by increasing the influence of dynamic illustration (as opposed to the dominant cartooning approach of the early comic books). Drawing issues that redefined *Batman* he set the style for the Dark Knight Detective for a generation of artists and moviemakers. Bringing visual drama to social issues in *Green Lantern/Green Arrow* with writer Denny O'Neil, he put his strong voice and relentless, smiling energy in the cause of writers' and artists' rights.

Paul Levitz met with Neal Adams at his studio, Continuity Associates, for this exclusive interview. The Continuity studio is one of the mythic spots of comics, for all the talents discovered and nurtured there, incredible informal collaborations, and not least, its legendary proprietor, whose work has exploded from comics to advertising and new media, and, recently, back again to the panels he loves.

***In the Silver Age you arrived at DC at the end of a long period of stability. Creatively, you were one of the artists who opened "Pandora's Box" and began to redefine comics with greater drama and illustrative energy. Going into the Bronze Age, arguably you were the definitive artist with* Green Lantern/Green Arrow, Batman...**

You've got to pigeonhole somebody somewhere...

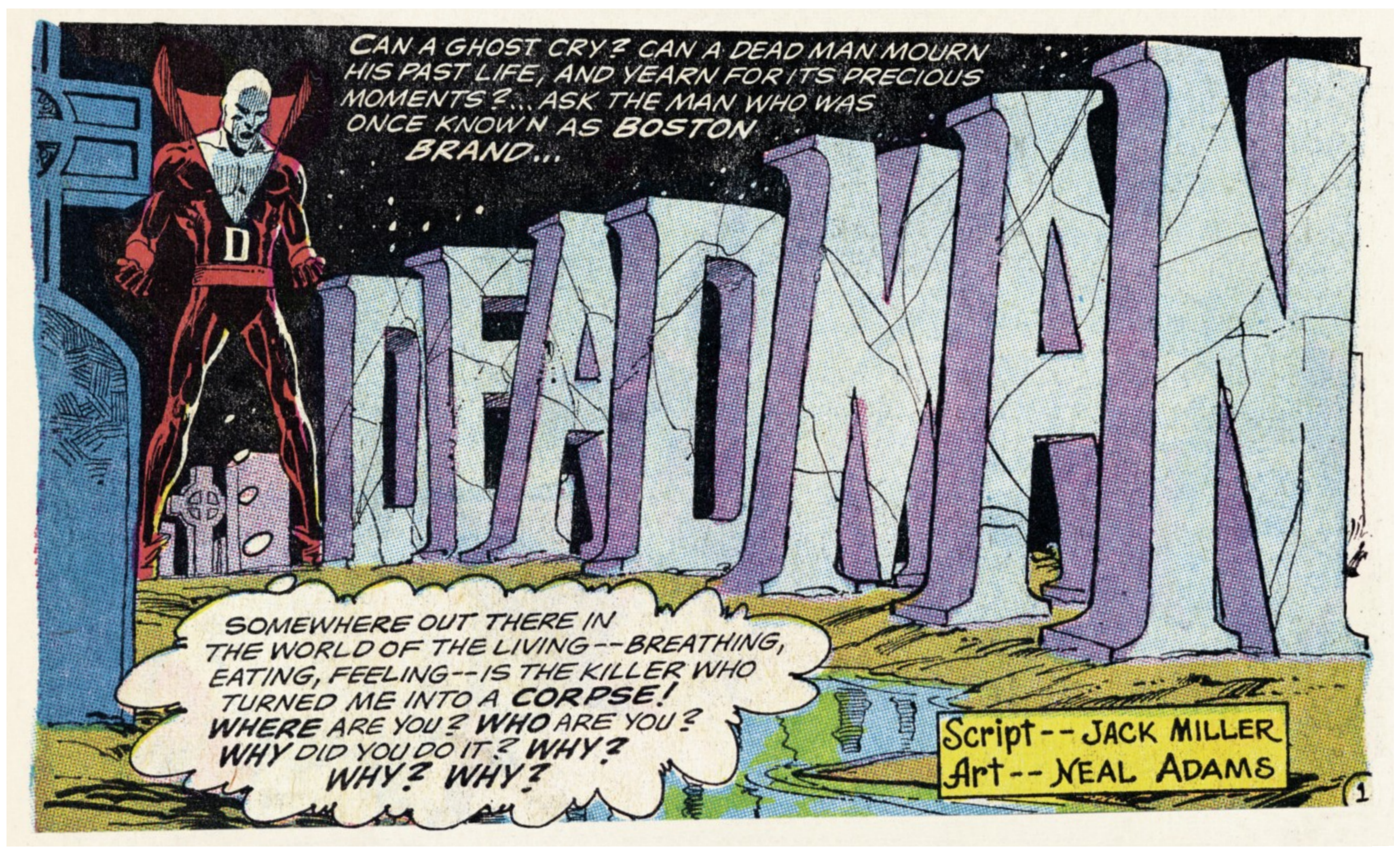
You were so much younger than everyone around you when you started at DC.

I was so much younger than everyone on Earth. I heard about guys like Joe Kubert who had started at a very young age, but by the time I came in, all those guys had become adults. I started drawing comics and doing art when I was 18, basically when I got out of high school.

What was it like breaking into comics in 1960?

I moved into advertising comics, because the door [to comic books] was locked. The only reason I got in at Archie [Comics] was

Left: Photograph from National Periodical annual report, 1964. "The group of youngsters seated here against the colorful background of the United Nations symbolize the universal appeal of the entertainment magazines published by National Periodical. . . . Children pay for them with pennies, pence, centavos, drachmas, pfennig, lire, rupees, markkaa, cuzeiros and dinars in some 48 countries."—Jack Liebowitz, from the 1964 President's Report.
Below: STRANGE ADVENTURES No. 208. *How Many Times Can a Guy Die?*, Neal Adams, January 1968. Symbolic tombstones spell the name of *Strange Adventures'* tormented character, who shouts his frustrations to the heavens.



I was trying to show my work to Jack Kirby or Joe Simon. I would do samples, drop them off, and try to see Jack or Joe, but they didn't come in.

I did this three separate times, and finally they put me on the phone to Joe, who got on the phone and said, "Kid, I saw your work. The stuff is good. I gotta tell you, I would use you, but I'm going to do the biggest favor that I could possibly do, and you won't think of it as a favor, but you need to get a job in advertising. You're going to thank me later. I'm gonna turn you down. I'm sorry." And I said, "Thank you, Mr. Simon," and hung up the phone.

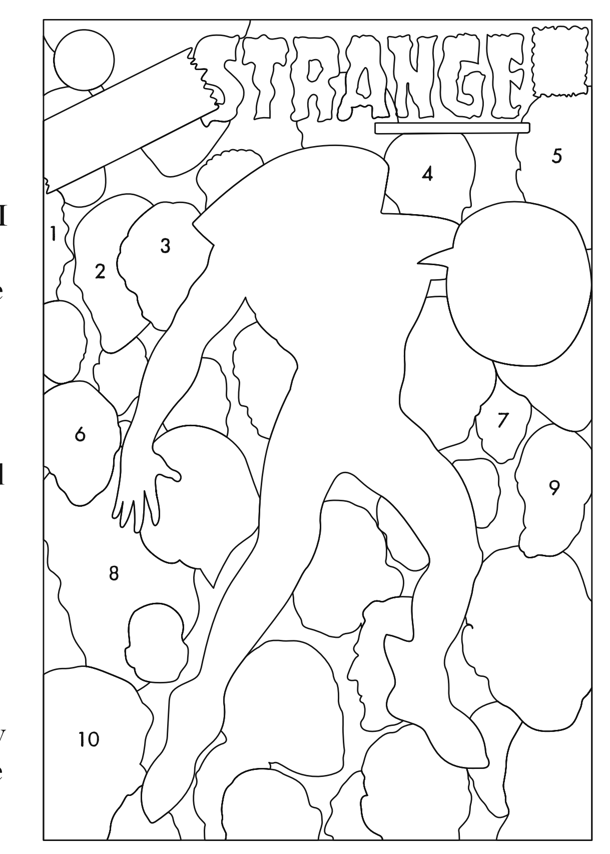
"Carmine—bold yet spacious. His backgrounds went on forever. Totally incorrect, sure, but wonderful. It smacked of a different kind of art."

—Neal Adams

Victor Gorelick, who was there, just looked at me and he saw the tragedy in my eyes, and he said, "Maybe you want to do Archie Comics?" "Yes, I'll do anything." So I started to write and draw Archie Comics. I was doing advertising comics for Johnstone & Cushing, and storyboards. I had a career. I had the *Ben Casey* syndicated strip for three and a half years. When I finally gave up the strip I considered going to DC Comics, and the thought of sitting there and drawing guys in tights just appalled me.

If not DC, where?

I went to Warren, which had cracked open with Archie Goodwin, [who was] just the sweetest guy. I put so much work into my Warren jobs... if you look at each one, every single one was done in a different technique and a different style. If you examine them, you'll see that each one had a totally different direction, as if I just turned into a different artist. Very exciting, wonderful way to live, not so good a way to make a living.



Above: Cover design by Neal Adams, December 1967. Adams's gift for rendering accurate facial likenesses is well represented in this design, where many of the faces belong to DC staffers. Among them: (1) Joe Letterese, (2) Jay Scott Pike, (3) Ira Schnapp, (4) Jerry Serpe, (5) Jack Miller, (6) Jack Adler, (10) Ed Eisenberg. Other faces include those that Adams drew in the style of artist Lee Elias (7), or which evolved into his design for Batman villain Ra's al Ghul (8). Adams described one face (9) as God.

But you didn't stay at Warren long... what was next?

I go see this guy Kanigher [at DC], and I started to do war stories, which I always kinda wanted to do. Because the best artists in the business when I was a teenager were Russ Heath, Joe Kubert, and Mort Drucker, who had done wonderful war stories. And then across the desk from Kanigher was Julie Schwartz.

Truculent, cantankerous, grumpy Julie Schwartz... Whatever it was about Julie that makes him do the other thing before other people, he offered me an Elongated Man story. A superhero story. Nobody in the place would do that. It was very chance-taking, but it was just at the very beginning of Marvel starting to do something. There was this feeling in the air that DC ought to do something, but nobody acted on it. Julie was the first guy to do it, by letting me do that Elongated Man story. Nobody else was



Left: STRANGE ADVENTURES No.207. Cover art by Neal Adams, December 1967.
Opposite: Set photograph, Sammy Davis Jr. with Burt Ward and Adam West, on the set of Batman, 1966. One of the show's running gags was the "Bat-Climb," where Batman and Robin scaled a building in front of a sideways-mounted camera, while celebrities popped out of windows to make cameo appearances.

allowed to come in the door, but Julie would give me other stories to do, would give me Spectre to do.

And then came Deadman…

So the thing with Deadman is it was started by Arnold Drake. Arnold fell in and out of favor at DC; he wanted to start a union…If I had known about it, if they had come to me, I probably would have solved the problem because I know how to do that stuff. I'm very apolitical in a political way. I do it in a friendly way…diplomatic…"We don't have to do this now, it's fine…let's have coffee." I'm not a pushy guy, but I have more staying power than most people.

You took over Deadman as Carmine Infantino moved into a staff job as art director, making changes in the company. Deadman, even more than the Spectre, was your visual experimentation book, where you broke all the rules at DC up until that time, composing pages and panels in new ways.

If you take these things individually, they're interesting stuff; but if you take Deadman, it really became one story; individual adventures that were one story and you'd watch the ebb and flow in that story. So it really became a graphic novel, a long form rather than a short form…which was not really typical of comic books in those days.

They let me use a room up there, and I put in a projector and guys would come in, go past the front door, and I would feed them to different editors. "Julie, this is Bernie Wrightson; he's a good artist, you ought to use him on something." "I got everybody I need." I'll go down, Joe Orlando gets hired, and [introduce him to] Bernie.

Part of what goes on here, as you mention people like Joe Orlando, is DC changing from a house run entirely by writers and businesspeople to a house that is largely run by artists…from Carmine Infantino through Kubert, Dick, Giordano, and Orlando.

First of all, I don't think of Julie as being a writer, I think of him as being an editor. When Dick came in he came in as an editor, from





> “The artistic freedom to lay out a whole page, to write, to draw, to create stories, it just totally caught me.”
>
> —Neal Adams

Charlton, he was also an artist, but he didn't really draw that much. [At Charlton] he controlled the whole company. When Carmine brought Joe Orlando in I just viewed it as one Italian hiring another Italian, and as soon as I had a few conversations with Joe I knew his mind was editorially oriented. He was not interested in drawing—he had the knowledge from the old EC days of how to find artists, how to recognize artists.

I just think that what happened is DC [changed]—because of my influence, but also Carmine's influence. Carmine was looking for talent, but the talent that I was able to find was really tremendous artwork.

I brought the young artists to DC; some left for Marvel. But also on an editorial basis, there became a coterie of people who knew art and knew writing; not because of me, but we were all part of the same group and Carmine was responsible for that.

Did this relate to Marvel's increasing sales in the mid-'60s?

Marvel had laid down the challenge. What Kirby was doing was taking Stan Lee's six-page horror stories and extending them out to fill books. In fact, that's the difference between DC and Marvel comics: all the characters at DC, because of their history, were all sparkly-tooth Americans; they smiled, they had good jobs, they had secret identities. At Marvel, Jack convinced Stan that the four characters who would go off into space, be bombarded by cosmic rays, and come back as monsters.

All [the Marvel stars] were essentially monsters turned into superheroes. Over at DC we had golden-toothed heroes. Even the new guys: test pilot, lab scientist. It's still the difference between the two companies. When people talk about Spider-Man and his personality problems, it's all part of the monster side of the super hero genre as opposed to DC. Batman is the closest to the Marvel characters that DC has.



When you walked in DC's door, what were you dreaming of?

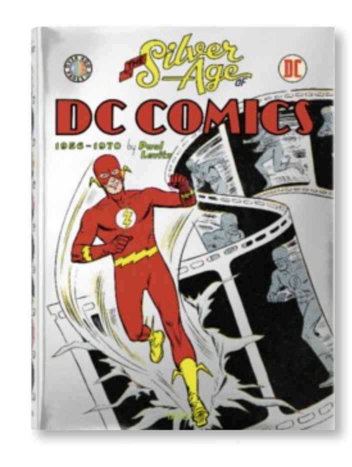
Getting out. I wanted to get out, do comic books for a while until I found a way to do illustration work, and then get out. I had no interest in doing comic books—they were a step down. I was either going to get another syndicated strip or I was going to become an illustrator.

I had a portfolio—it took me six months to do it. I left it at an advertising agency, and when I went to pick it up it was gone. Six months of work. So I was doing comics, some advertising, taking care of my family. Then something happened. I don't know when it happened, how it happened. I just fell in love with comic books. I didn't expect to.

The freedom. The artistic freedom to lay out a whole page, to do things with a whole page, to express myself, to write, to draw, to create stories; it just totally caught me. I fell in love. Totally against my will.

I had no desire to love this stuff. I did as a kid, but I had a career I had to be responsible for. I had to support a family and enjoy the whole career, and I just fell in love with comic books. And I like it more today than ever.

Above: MAD No. 105 cover.
Left: Paul Levitz reading MAD No. 105, summer 1966.
Opposite: George Barris dreamed up and built the Batmobile for the Batman TV show in just three weeks.



The Silver Age of DC Comics
Superheroes meet science fiction, by Paul Levitz, 396 pages
$ 59.99 / € 39.99 / £ 34.99

What if...

...you had followed *Playboy*'s art collecting advice from 1962?

We asked a leading art world expert for her response: Amy Cappellazzo, Chairman, Post-War and Contemporary Development at Christie's.



A review of *The Fine Art of Acquiring Fine Art* by Sid Tillim in the 1962 issue of *Playboy* magazine reveals a quaint if reverential scene of glamorous women and men admiring a selection of abstract paintings that come to mark a most triumphant moment of New York's artistic ascendance. Pollock, de Kooning, Guston, Kline—Abstract Expressionism in all its glory—mark time and space with their radical painterly gestures. The Jackson Pollock then priced at $40,000 (actually no small sum back then) has a cool appreciation at 1,250 times that value today. The de Kooning *Duck Pond* (oil on paper on canvas) was priced at $20,000 in 1962, and it then sold in 1997 at Christie's in New York for $530,500 and at one point belonged to Hugh Hefner personally. And today? In the range of $15m, depending on one's timing in today's white hot global market. While Leo Castelli's 1950s stars Jasper Johns and Robert Rauschenberg are both present in the article, the scene clearly defines a moment before the Pop Art spoilers and the Velvet mafia—Warhol chief among them—take over the New York art world. Rauschenberg's *Factum II*, then valued at $4,000, now graces the walls of its longtime home at the Museum of Modern Art in New York. An updated scene of today's artists and tastemakers would look a bit different. There is surely a romance to measuring taste and glamour against the shimmering background of the past. On the whole, however, it is more important to believe in the art of your own time as much as any moment in history. Here's to today.

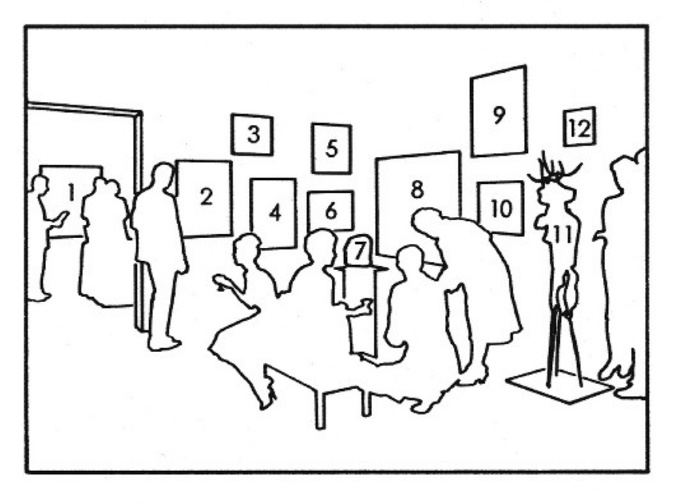
THE FINE ART OF ACQUIRING FINE ART

on the principles, pleasures and prices of artful connoisseurship

modern living By SIDNEY TILLIM

ACQUIRING FINE ART used to be an avocation for the very, very rich. Morgan, Frick, Mellon – these were the Croesuses of American collecting in pre–income tax days. They, or their agents, laid siege to churches and palaces; with checkbooks for battering rams they smashed the barriers of protocol and national pride to acquire the masterpieces that now grace the collections of our museums. But for numerous and complex social, financial and legal reasons, this golden age of connoisseurship has died out, and the cultural buying spree of the few has spread to the many. Works of art, or commodities aspiring to that distinction, can now be purchased almost anywhere – and on the installment plan on occasion. They can be bought not just at galleries, museums, auctions and artists' studios, but at coffeehouses and delicatessens, at sidewalk exhibitions, in theater lobbies and even off the walls of friends' living rooms. If more people are getting the works instead of works of art, that is simply the offspring of overproduction coupled with amateurs' ignorance.

There are waiting lists for the output of certain eminent artists – for instance, the abstract expressionist Willem de Kooning, whose 1959 exhibition at the Sidney Janis Gallery in New York had people





THE GALLERY. Prime source for today's art collector is the gallery, a cultural marketplace which selectively showc
tive products of the art world, and thus exists not only as a business venture, but as a creator of trends and ar
as well. Above, prospective buyers sip convivially while passing esthetic judgment on pictures at an exhibition
works of art as numbered in the diagram: 1. *Sabro* by Franz Kline, $11,500. 2. Untitled oil on masonite (1950) by



"The Pollock then priced at $40,000 has a cool appreciation at 1,250 times that value today."

— Amy Cappellazzo

ases representa-
n arbiter of taste
in Chicago. The
Jackson Pollock,

$40,000. 3. *Deux Pelerins* (1948) by Jean Dubuffet, $2400. 4. Collage (1960) by Alfred Leslie, $700. 5. *Salvation Mechanism* (1960) by Harry Bouras, $350. 6. Drawing (1952) by Philip Guston, $550. 7. *Europa and the Bull* by Reuben Nakian, $1000. 8. *Duck Pond* by Willem de Kooning, $20,000. 9. Male figure (1954) by Jack Tworkov, $1000. 10. *Clay Bank* (1961) by Michael Goldberg, $500. 11. Construction with branching forms (1960) by Richard Hunt, $2100. 12. Untitled abstraction (1959) by John Grillo, $150.

Who would turn a $120k art investment in 1962 into a $123m fortune today?

The sort of man who reads *Playboy*!

This sumptuous six-volume anthology celebrates the decadence, sophistication, and wit of the original men's magazine and its creator, Hugh M. Hefner. In an autobiography illustrated with leading *Playboy* articles from 1953 to 1979, Hefner highlights the magazine's cultural cachet as well as its saucy centerfolds. Top-notch writing from such luminaries as Gore Vidal, Norman Mailer, and Jack Kerouac sits alongside literary debate, design features, jazz profiles, art criticism, and some of the most important *Playboy* interviews, including Martin Luther King Jr., John Lennon, Richard Nixon, and Roman Polanski. With a wealth of never-before-seen ephemera from Hefner's personal archives, this is the definitive history of a magazine that liberalized attitudes in more ways than one.

THE COLLECTION. The motives underlying the collecting of art are varied. People assemble works of art most often for decorative purposes or for the intangible rewards of status and prestige, or even as a means of investment. On the preceding spread a delightful fringe benefit of virtuoso collecting is demonstrated amid a resplendent array of modern art culled from leading New York galleries. 1. *Landscape with Smoke* by Richard Diebenkorn, $6500 (Poindexter Gallery). 2. *Painting with Ruler and "Gray"* by Jasper Johns, $2800 (Leo Castelli). 3. *The Chariot*, lithograph by Braque, $800 (Peter Deitsch). 4. *Le Rouge et le Noir* by Helen Frankenthaler, $450 (André Emmerich). 5. *Factum II* by Robert Rauschenberg, $4000 (Leo Castelli). 6. *Sirene* by Arp, $10,500 (World House Galleries). 7. *Woman V* by Peter Agostini, $900 (Stephen Radich Gallery).



Hugh Hefner's Playboy
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Daniel Wildenstein — MONET Catalogue Raisonné · Werk-verzeichnis — II — TASCHEN Wildenstein Institute
Daniel Wildenstein — MONET Catalogue Raisonné · Werk-verzeichnis — III — TASCHEN Wildenstein Institute
Daniel Wildenstein — MONET Catalogue Raisonné · Werk-verzeichnis — IV — TASCHEN Wildenstein Institute
1996
$150

$300 (750%)
Julius Shulman — Architektur und Fotografie — TASCHEN
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I knew my age was creeping up on me when some 20 years ago my children started telling me I looked and acted like this guy on television—Homer Simpson. Having no idea what they were referring to, I checked out this Simpson character and fell in love! This bumbling idiot was me! And he went on to become one of the greatest achievements in modern pop culture. A few years later I had the opportunity to meet Homer's genius creator, Matt Groening, and to my surprise I discovered he had incorporated my new Hollywood Hills residence, the Chemosphere House, into a 1996 episode of the Simpson's ("A Fish Called Selma" aired on March 24, 1996). To my even greater surprise, Matt gave me a framed cel of the Chemosphere for my birthday which was promptly hung inside the real Chemosphere house. But that wonderful gift was eclipsed when I saw that a real TASCHEN store had opened in Springfield. WOO HOO! I felt like we had been knighted in pop culture!